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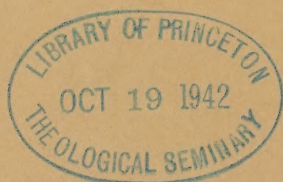# of Christian Art
at Princeton University

A Handbook by
HELEN WOODRUFF

With a Foreword by
CHARLES RUFUS MOREY

THE INDEX
OF CHRISTIAN ART
AT PRINCETON UNIVERSITY

Pyxis.

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Moses:receiving Law.

Worcester Mus.,Dark Ages (1937),fig.57.
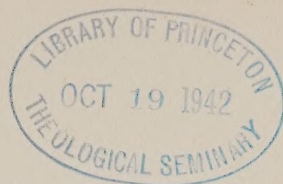
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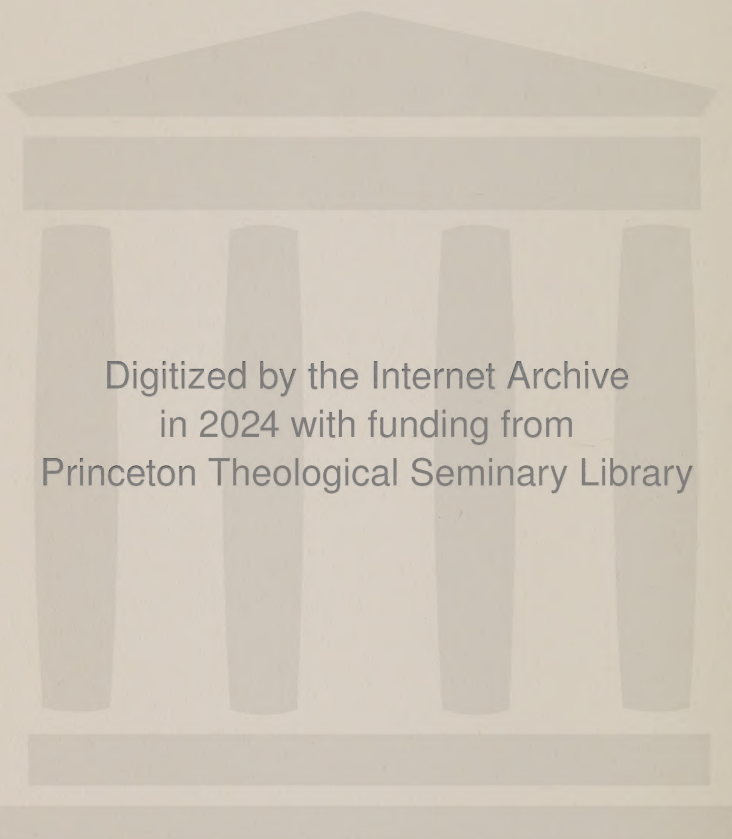CHARLES RUFUS MOREY

PRINCETON · 1942
PRINCETON UNIVERSITY PRESS

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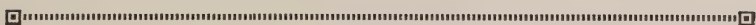
Foreword

The Index of Christian Art was begun in 1917. It grew out of the iconographic research that was actively pursued in the Department of Art and Archaeology at Princeton during the years 1910 to 1917, and at first was planned only as a listing of subjects and objects of early Christian art with a time limit of c. 700 A.D. The first objects thus catalogued were the early Christian sarcophagi, indexed by Alison Smith, later Mrs. Charles MacDonald. As the research in mediaeval art expanded, the new demands enlarged progressively the scope of the Index until it was finally organized to include the whole of mediaeval Christian art, to the year 1400.

In its early phase the Index was operated with voluntary assistants, under the leadership of Mrs. Phila Calder Nye, whose devotion to the project and generous financial aid kept it in progress during several trying years. During her directorship, also, it attracted support from other donors, among whom was Mr. Archer M. Huntington and the College Art Association, whose timely contributions at one time saved it from near collapse. When the campaign for increasing the University's endowment was launched in 1925, the Princeton Fund which was the objective of this effort included among its items the Index, and from this source came its first endowment of $100,000. In 1927, the General Education Board made a survey of the Index and increased the endowment by another $100,000.

In the meantime the Index outgrew its three small rooms in the north end of McCormick Hall, the quarters of the Department of Art and Archaeology, and in the remodelling of the building in 1935 it was assigned nearly the whole third

floor of the south wing where it is now installed. Calls upon
it had multiplied, not only from the research of faculty and
students of the Department, but from elsewhere in this coun-
try and abroad. Its method had grown more complicated and
precise, the labor of cataloguing vastly greater, and its staff
no larger. Such conditions brought it to a point where fur-
ther progress seemed impossible with its limited facilities,
and in 1936 a committee was formed to devise ways and
means of preserving and continuing the Index. This com-
mittee represented a group of interested institutions: the Li-
brary of Congress, the Metropolitan Museum of Art, the
Morgan Library, the Worcester Art Museum, Wellesley Col-
lege, Harvard University, and Princeton. Dr. L. B. Holland,
Chief of the Division of Fine Arts in the Library of Congress,
served as chairman of the committee, which undertook an
estimate of the amount needed to implement an acceleration
of the cataloguing calculated to complete the Index in ten
years. The approximate sum decided upon was $160,000, of
which $100,000 was provided by two donors who insist, much
to the regret of the writer of this Foreword, upon remaining
anonymous, although this is the place where one could most
properly express the lasting obligation they thereby imposed
upon American mediaeval scholarship. Their donation was
quickly supplemented by another from Gerard B. Lambert,
former chairman of the Department's Visiting Committee,
and finally by a grant of $50,000 from the Rockefeller Founda-
tion. The $156,000 thus procured was without limitation to
endowment, and meant for expenditure over the estimated
period of ten years. The completion of the Index was in this
fashion completely financed; its permanent endowment will
provide for keeping its files up to date, and its services con-
tinuous, when completion (understood in the approximate
sense attaching to such a catalogue) is attained.

On the occasion of this solution of the "crisis" of the Index,
it was also insured against any possibility of destruction by
the copies which were made in 1939, and installed in 1940,
in the Library and Collections at Dumbarton Oaks, Wash-

ington, recently given to Harvard University by Mr. and Mrs. Robert Woods Bliss, and in the Metropolitan Museum. The Washington copy includes both subject cards and photographs; in New York only the subject-catalogue was reproduced. These copies are serviced with new accessions each year, maintaining thus equivalence with the parent Index at Princeton.

Mrs. Nye resigned the directorship in 1933, and was succeeded by the present Director, Dr. Helen Woodruff. Under her direction, with the highly expert assistance of Mrs. Grace B. Hollis, who for many years headed the readers of the Index, the staff has grown to eight readers, a curator of photographs, three typists, and a photographer.

The Index, having survived a half-dozen drastic reorganizations and at least two financial crises, seems now assured of a peaceful and productive future. Its use is certain to increase beyond all previous experience as it approaches perfection in method, comprehensiveness and bibliography, and it is the earnest hope of its staff and friends that this use will broaden and become in time a customary and primary step in mediaeval research wherever undertaken, not only in the field of art but in many other aspects of the Middle Ages on which its catalogued data can shed light. Thus may it justify the years of labor that have entered into it, and the support it has received from donors both of time and money, for whose understanding generosity this Foreword will record, as a final word, an expression of profound and lasting gratitude.

C. R. MOREY

Introduction

The last decades of the nineteenth century and the early years of the twentieth witnessed a concentration of interest on the part of certain art historians in the early Christian and mediaeval periods which resulted in a new concern for the subject of iconography—one might almost say, the discovery of the science of iconography and its possible value in historical investigation. Unfortunately, however, iconography fell into disrepute almost immediately, chiefly because of its misuse, and because of a lack of comprehension of its legitimate functions, and of its limitations. Too often erroneous conclusions were drawn from the evidence because of the inability of any one historian to assemble sufficient material to prove his thesis conclusively. The literature was numerous but scattered, and only small branches of the subject had been investigated with any thoroughness. Iconography—the pictorial illustration, or description of a subject by means of figures and drawings—must be considered in all of the arts and through all of the centuries, or it becomes a dangerous tool in the hands of the art historian, although it is the only part of his material which can be treated in a scientific manner. Until the student has analyzed all of the representations of a given subject, or at least a large quantity of them, and investigated the history of each example, he is in no position to utilize the information which iconography has to offer. It was with the hope of making the vast storehouse of iconographic data available that the Department of Art and Archaeology of Princeton University undertook the assembling and classifying of this material into an Index of Christian Art.

[1]

The aim of the Index is to catalogue by subject and "picture-type" all of the known (published) monuments of Christian art dated before the year 1400, to record briefly the history of the objects, to assemble the important bibliography relating to each monument, and finally, when the literature of art history now available has been searched and exhausted, to maintain the catalogue by adding to it yearly all of the newly published material and all of the pertinent bibliographical references. The size of the undertaking has necessitated the imposing of certain limits: material definitely dated later than the year 1400 has been excluded; secular subjects are not classified; and objects having purely ornamental decoration are omitted, except occasional fragments dated prior to 700, known to have been found in the vicinity of Christian sites, and decorated with motifs such as vines or birds which may have symbolic significance.

A catalogue made on cards was selected for the Index of Christian Art as the most flexible vehicle for notation—one that could be corrected easily, added to indefinitely, and expanded to keep pace with the progress of study and discovery. There was no similar undertaking in the field of art which could serve as a pattern. It was necessary to borrow from library practice, from business procedure, from the various methods of note-taking of scholars, and to evolve an independent system through trial and error, through mistake and correction. A vast amount of material had to be assembled before the ultimate goal of the Index could be formulated clearly. Consequently, much of the material collected during the early years of the project has been discarded or reworked, not once but several times, so that apparent progress has been slow. There are still in the Index some inconsistencies of notation and classification, and a few details of accessioning that are cumbersome. Were the Index to be started today these could be avoided, but practical experience with the use of the Index has indicated that these factors do not hamper the person consulting the files, and consequently they have been allowed to remain in the system rather than

retard the progress of the Index further by the expenditure of time necessary to effect their elimination. There are inaccuracies, too, in the indexing, but these are less disturbing to the compilers of the Index than are the inconsistencies, for the system, whatever its faults, does permit easy correction of error as the accumulation of material makes the mistake evident, and at the same time it allows for broader or more detailed treatment when the need arises.

The Index has on its staff no specialists in particular branches or periods of the arts. Since the method of accumulating material is by systematic search through the literature of art history, a single "reader" in the course of a day's work may be faced with the problem of preparing for cataloguing the description and information relating to such diverse monuments as a XIII century painting, a X century illustrated manuscript, a IV century funerary slab, and an enameled cross of doubtful authenticity. Obviously the reader could scarcely be equipped to deal with all of these objects, and is dependent upon the author or authors publishing the material for information about each monument, and to a certain extent for the identification of the figures and subjects represented. After reading all important published accounts and noting the identifications, the reader proceeds to describe the monument in purely factual terms based on the visual aspect of the figures in the available photographic reproductions, without interpretation. It is the failure or perhaps reluctance on the part of writers on archaeological subjects to make their statements clear, or to discriminate between unquestionable identification and conclusion arrived at through subjective reasoning, that cause the greatest dangers and pitfalls for the Index. An ambiguous statement regarding the identification of a scene may send the reader on many hours of fruitless investigation before he discovers the interpretation to be suppositional. Less dangerous than the unqualified declaration of opinion, but more troublesome to the compilers of the Index, is the failure of writers to give sufficient data about a monument to make possible its in-

corporation into the Index without further search for details of factual information. Too often the call number of a manuscript is omitted, or the folio numbers not indicated; many times a codex is said to be "in the library" of a certain city, a place of two or three libraries which with equal likelihood could house the codex in question. Frequently the author makes no mention of the material of an object, its history, or its present location. Such simple statements as that the location of an object is not known, the material not determined, the object lost, a manuscript not paginated, that the author does not know these facts or that complete data can be found in a particular source cited—such statements would make the indexer's task easier, for without further delay the object could be classified and described.

The staff of the Index passes no judgment on the value of one opinion as against another. If a scene has been identified in four different ways by four different authorities, the Index records the four interpretations, each one questioned, and cites each authority in the bibliography. Sometimes, because of experience and the great quantity of material handled, members of the Index staff are able to make new and equally acceptable identifications; these are incorporated in the information catalogued, but without acknowledgement of the source of the suggestion. A similar procedure is followed in the case of dates. No single date is selected as the correct one, but a period is noted broad enough to include all dates assigned to an object by all the authorities. An actually dated monument however, that is, dated by inscription, undisputed documents, and the like, is so indicated by an asterisk following the date recorded. Thus, it will be seen, the Index of Christian Art is not only a corpus of the subject matter of artistic expression and teaching of the first fourteen centuries of the Christian era, but also a compendium of modern investigation and opinion.

Although it is the general policy of the Index to confine its work to already published objects, the Index does include

some material which at the present time has not been published, and which consequently appears without bibliography. This material is confined almost exclusively to illustrated manuscripts where the identification of scenes is made practically certain by the accompanying text. The indexing of some of the great cycles of illustration prior to publication was essential, for these cycles form the framework on which the entire Index is based. To one consulting the files it may prove an annoyance to find an entry which bears the direction, "For full bibliography see" a certain card, and having looked up that card discover no bibliography. The indexing of a complete pictorial cycle in a single manuscript will sometimes run into many thousands of cards which file throughout the entire Index; only a person with practical knowledge of the problems of cataloguing and filing can appreciate the labor involved in removing such a number of entries at some future date to add information or direction. In the meantime, the subjects are indexed, and the one entry to which all other entries for a particular manuscript refer is in its place and ready to receive the bibliographical citations when they are available. It is to be hoped that the cards will not long remain blank.

These great pictorial cycles which form the groundwork of the Index of Christian Art are, of course, illustrations of the Bible and the various Apocrypha. Second in importance to this vast source of inspiration are the saints and the events and miracles of their lives. Thirdly, there are the patristic writings, the illustration of which generally required only the repetition of the well-known biblical scenes with the occasional introduction of a new element, and from a later date, the illustration of moralistic teaching in which familiar forms were used but with new juxtapositions and new meanings. Finally, there are the representations of the dignitaries of the church, and of the defenders and protectors of the Faith, the Christian emperors and kings, and their consorts. Portraits and story-telling scenes, birds and beasts, a number

of symbols, a few monumental compositions, a scattering of natural phenomena, and the range of early Christian and mediaeval art is covered.

This Handbook is not the place to inquire into the mediaeval temper or to speculate on the predilection for established form manifested during the middle ages. When the major problems of iconographic study have been solved, evidence may be adduced to show that the archetypes of the great narrative cycles of the Bible date from the first centuries of the Christian era, and that having been created by the immediate inheritors of Hellenic culture and style, little was left for succeeding generations to offer that might clarify the picture or add to its beauty. Whatever the cause, this repetition of established form has determined the character of the Index, for at one and the same time it is a catalogue of textual motivation and of "picture-type."

Thus, ultimately, there will be assembled under the Index title *Abraham: sacrificing Isaac* all of the known illustrations of Genesis xxii, 3-14. The manner of representing the scene may be found, when all of the material is compared, to fall into two or more types. For example, the angel of the Lord is sometimes represented to the left, sometimes to the right of Abraham, depending on the interpretation of verse 13, "And Abraham lifted up his eyes, and looked, and behold behind him a ram caught in the thicket by his horns." At some future time if the distinction between the two arrangements proves to be significant, the scene-title can be divided to provide for the separation of these two types, the one heading to read *Abraham: sacrificing Isaac, Angel to Left*, the other, *Abraham: sacrificing Isaac, Angel to Right*. In some cases type distinctions of this nature have already been made; the suckling and the orant Madonna, for example, have been assembled under the titles *Virgin Mary and Christ Child: Type Suckling*, and *Type Orant*. It has been found, however, that great benefit is derived by the student in being forced to examine all of the material on a given subject and to make his own distinctions, so that the practice of subdividing by

type has been limited to compositions which are so frequently represented that the mass of material accumulated would necessitate the expenditure of an unreasonable amount of time in any investigation.

Another kind of subdivision of titles in the Index is one dependent on the representation of various moments within the narrative of an event. For example, the illustrations of Matthew xvii, 1-9 are three in number: first, the usual scene of the moment of the Transfiguration, abundantly portrayed since it is one of the Feasts of the Church Calendar; second, an occasional representation of Christ ascending the mount with Peter, James and John; and third, their subsequent descent. These three successive acts of the one story are indexed under the scene-titles *Christ: Transfiguration, Christ: Transfiguration, Ascent,* and *Christ: Transfiguration, Descent.* This use of subdivision, also, has been confined largely to the important narratives most frequently illustrated; narratives of less importance, of which there are only a few pictorial examples, remain under a single title although several moments may be depicted.

Unfortunately the practice in this matter of subdivision has not been entirely consistent, for scene-titles were always controlled by the requirements of the material in the Index at the different periods of its growth. An account of the history of one of the titles will explain the difficulties encountered at different periods by the compilers of the Index.

When the Index project was started, the year 700 was set as a limit, and the material which determined the classifications was confined largely to the early Christian sarcophagi and the ivories. Only a few scene-titles were used, these to keep together the references to the most frequent and important illustrations. The heading *Abraham: sacrificing Isaac* was one of these early titles, and at the time it was entered in the files it seemed wholly adequate for any situation that might arise. However, when it became clear that the limit of the Index should be extended from 700 to 1200, and later to 1400, this title and several others were found to be too re-

stricted by reason of the selection of words used to describe the event. A scene was discovered which pictured Abraham and Isaac accompanied by the two young men making the journey toward the mountain on which the sacrifice was to take place. Since this episode had little meaning if detached from the story of the sacrifice, it was indexed under *Abraham: sacrificing Isaac* although no sacrifice was shown.

Shortly after the decision was made to treat the secondary episodes as part of the major event another phase in the growth of the Index began. Work was concentrated on the fuller New Testament cycles as exemplified in Cod. gr. 74 of the Bibliothèque Nationale, and related manuscripts. It was evident as the work progressed that general titles would not be satisfactory for indexing the wealth of detail which attended each event from the life of Christ, and as the number of examples of the various details increased, new scene-titles became essential. For the next year or two the readers for the Index went about devising scene-title after scene-title with little regard for distinction between detail and major event of the narrative. Since the filing of the titles had to be alphabetical, all hope of keeping related episodes together was abandoned.

Then the second disaster befell *Abraham: sacrificing Isaac.* A picture of Abraham and Isaac returning to the two young men left standing with the ass at the base of the mountain was found. Since it no longer seemed essential to keep related episodes together, the picture was indexed under a new title, *Abraham: returning to Young Men.* This was obviously inconsistent, for the picture of the setting out to the mountain, which had been indexed several years before, was left under *Abraham: sacrificing Isaac,* and there it remains today. Had the original title for the story been *Abraham: Sacrifice of Isaac,* no difficulty would have been encountered, and the incidental scenes would have fallen naturally under the single heading.

Those responsible for the Index feel that they now have learned to recognize the dangers which attend the accumu-

lation of the records, however bitter the experience, but being cognizant of the richness of the material still to be added to the files consider it wise to postpone the definition of a fixed policy in regard to scene-titles for a few more years. In the meantime, the confusion resulting from the great number of titles and their distribution has been met, and the difficulty of locating a given title solved by the compilation of a Key to the Titles, which is an index of books of the Bible and Apocrypha arranged by chapter and verse and showing the corresponding scene-titles of the Index. If, for example, the student wishes to assemble the representations of God appearing to Moses in the burning bush, he should first consult the Bible (Authorized Version) to determine the chapter and verse of the account, then look up Exodus iii, 2-6 in the Key, where he will be directed to the scene-title *Moses: Burning Bush* and also to the title *Moses: removing Sandal*, which is motivated by verse 5 alone. These titles he will find in the Index, filed alphabetically, with the references to the monuments on which the scenes occur arranged behind their respective title-cards. In addition to the aid which this supplementary Key provides for use of the Index, its perusal with Bible in hand is enlightening, for it reveals the scope of mediaeval illustration and the minuteness of textual detail which afforded inspiration to the artist. The average student of mediaeval art might not expect a composition to be given over to the illustration of Exodus xix, 18—"And mount Sinai was altogether on a smoke"—but this and similar examples are brought to attention by a study of the Key.

The Index is also supplemented by a Monument File or collection of photographs of the objects and monuments described in the Subject File. The photographs are arranged by material and filed geographically by name of place rather than subject. It is a simple matter to turn from one file to the other and locate the corresponding pictures and descriptions. At the present time there are about 50,000 photographs in the collection, and about 261,000 cards comprising the subject entries.

The Subject File of the Index, the Key to the Titles, and a Key to the Bibliography have been photographed on microfilm and two copies struck off from the negative. One copy has been placed in the Dumbarton Oaks Research Library of Harvard University, located in Washington, D.C., the other in the Library of the Metropolitan Museum of New York City. Once a year all new entries and all corrected or altered ones are filmed, and the prints added to the copies. By a similar process a copy of the photographs has been made, but this is installed at Dumbarton Oaks only. It is hoped that in the near future other copies can be placed in libraries and museums of this country and of Europe, making the Index accessible to a larger number of the students whose investigations have led them into the fields of early Christian and mediaeval history. Until such time, a service is maintained by the Index at Princeton whereby information from the files can be obtained by mail.[1]

[1] A charge for this service is made at the rate of $1.00 per hour for the time involved in looking up and recording data. Duplicate photographs can be purchased for 15 cents each for less than five or 10 cents each in larger quantities. Prices are subject to change without notice.

Subjects of the Index

An outline of the subjects which can be found in the Index of Christian Art, prepared in the form of a chart, is appended to this Handbook. A brief study of this Chart will explain the scheme evolved for incorporating the entire range of representations in early Christian and mediaeval art into a single catalogue, a scheme which is proving flexible enough to absorb all new subject matter as it comes to our attention.

For convenience, five divisions of the types of subjects indexed have been made, namely, *figures, scenes, objects, nature, miscellaneous*. These divisions do not appear in the Index itself, nor do the topical headings appear which are printed in capitals on the Chart. The subjects noted on the Chart are arranged alphabetically within each division, but within the Index all subjects are thrown together into one alphabet, although subjects of similar character are frequently made to fall together by the use of group subject-headings to which subheadings are added. The presence of subheadings is indicated on the Chart by a series of dots following certain subject names. Numbers in parentheses following some of the names show the dates when these subjects cease to be catalogued or cross-referenced in the Index; when no date is given the subject continues to 1400, the terminus of the Index.

All of the topical headings as shown on the Chart and most of the subjects are repeated in the following text and supplemented by explanations of the categories, lists of some of the subheadings, and by comment on the individual items where necessary. The Chart can be used as an index to these explanations since the pages on which the comments appear are noted after the headings and subjects on the Chart. The topical

headings and the lists as given are complete today, but subjects are constantly being added and frequently altered as the accumulation of material indicates a better or more correct classification.

The Chart is a classified résumé of the subjects to be found in the Index, but even when supplemented by the discussion of the items which follows it does not show how to employ the Index or to exhaust the material which it has to offer. Only by following carefully the directions given on the subject-cards of the Index itself, and by investigating all references entered on both subject-cards and monument entries, can the Index be employed with safety or effectiveness. It must be borne in mind that the Index is not an authority but an objective compilation of identifications by many authorities, classified and brought together in this form for convenient reference.

Figures

This category includes all representations of the human figure and also supernatural beings such as angels and devils which are commonly pictured in partial human form.

PERSONS BY NAME   All figures are identified by name if possible. Proper names are usually recorded in their Latin (occasionally Greek) form unless a commonly accepted anglicized version exists, as *Jacob, Henry, George.* We have not made it a practice to enter guide-cards in the files for alternative spellings of a Latin name, particularly when the variation is merely of spelling and not of sound. The user of the Index is cautioned, therefore, not to assume that a name has not been recorded if he fails to find it under the particular spelling with which he is familiar. Numerous good indices are published which give alternative spellings of the majority of Latin names, and which can be employed to advantage when consulting the Index. However, when such varied names as Wilgefortis, Liberata, Kumernissa and Eutropia all belong to the same individual, guide-

cards will be found directing the user to the form under which Index entries are to be found. Occasionally, too, a guide is used to lead from a French, German, or other language name to the Latin form: we found, for example, that few scholars realized that St. Ouen of Rouen is *Audoenus,* or that St. Omer is *Audomarus.* In a few instances, persons who lived in the late XIII or XIV centuries, when the languages of the several countries had taken a definite form and family names had become common, are indexed by their full names in the language of the country to which they belong, though usually only when the importance of the person is local and confined to the secular world, or when the names have become familiar through repeated use. In such cases, the name guide-card for the Latin form also notes the additional names, as *Jacobus*—see also Diego, Giacomo, Jacob, Jacopo, Jacques, Jaime, James.

The Bible has left us in the dark as to the real names of many of the individuals mentioned in its accounts. Some of these nameless persons played an important role in history, and are represented in Christian art. This is particularly true of the women, but also of some of the men. Of Samson's mother we are told only that she was the wife of Manoah; we know only from less familiar sources that Pilate's wife was Claudia Procula. Such persons have been entered in the Index under the title by which they are best known, as *Wife of Manoah*, *Wife of Pilate*, *Man of Gibeah*, and the designation treated as a proper name.

Many persons entered by name in the Index have little or no importance historically, indeed may never have existed at all. Such, for example, are some of the legendary figures named in accounts of the lives of saints—a woman healed here, a man rescued there—who are never recognizable apart from illustrations of the story to which they belong. Some of these figures are given a name in one account and not in another, and the sources are frequently obscure. Whenever the names of such figures are found in our search through the sources, they are recorded in the

Index; this practice has often facilitated the identification of particular scenes.

The Index entries which refer to representations of each figure give no clue to the identity of the person bearing the name, but each group of entries under a heading is preceded by a subject-card noting name, brief identification, and usually some indication of date of death or period of activity. In order to distinguish persons of the same name from one another so that their entries will file together, an epithet is added to each name after the first one recorded. Thus *Joseph* stands for Joseph the son of Jacob and Rachel, *Joseph the Carpenter* is the husband of the Virgin, and *Joseph of Persia* is the martyr saint of that name. Most of these epithets have been created for use in the Index; saints have their place of martyrdom, activity, veneration, or origin appended to the name; some figures are indicated by their relation to a more important character, as *Constantine, Son of Leo V*, who was associated with his father but never ruled alone, some by their occupations, as *Hippolytus the Jailer;* ecclesiastics are named as of the seat of their authority or residence; kings, emperors, and the like, are distinguished by the country of their rule or by Roman numerals, following the practice of the standard reference encyclopedias; but in all cases where usage has established a distinguishing nomenclature, that form has been used, as *Simeon Stylites, Frederick Barbarossa.*

The number of representations of Christ for which there are entries in the Index is already large and constantly increasing. In order to facilitate use of the references a division has been made in the material by using the name *Christ-Logos* for all figures of Christ portrayed in scenes motivated by the Old Testament, and indexing them under this name. The picture-type is in no way different from the Christ of the New Testament, but is distinguished from the Lord (God) by the crossed-nimbus, inscription, or the youthful character of the face.

GROUPS BY NAME   Some classes of figures can be recognized in art by the manner in which they are portrayed, usually a traditional aspect which is referred to in this handbook as the "picture-type"; some of these classes form limited groups or colleges, the members of which are known by name, although not always distinguishable, as the apostles or evangelists.

Angel: . . . . .   All representations of angels are catalogued under this heading, the unidentified angels filing at the beginning of the category behind the subject-card *Angel*, those representing the various stages of the celestial hierarchy under appropriate subheadings, as *Angel: Archangel*, *Angel: Powers*, *Angel: Thrones*, or when the nine are shown, under the subheading *Angel: Nine Choirs*. If a particular angel can be identified by name, he is catalogued under a further subheading, as *Angel: Archangel Gabriel*.

When inclusion of an angel is essential to the story of any of the illustrations of Christian art, he is not cross-referenced in the Index, but a list of the titles of those scenes in which an angel usually appears is found on the subject-card *Angel*. Similarly, specifically named angels are not cross-referenced from the scenes in which they normally appear; the subject-card *Angel: Archangel Gabriel*, for example, carries the instruction to "see also" *Virgin Mary: Annunciation*. This method of limiting the cross-referencing is practiced throughout the subject matter of the Index. It is, therefore, of the utmost importance to consult the subject-cards and follow the directions given in order to exhaust the material under any heading.

Apostle: . . . . .   All apostles are indexed under the group title *Apostle* or *Apostles* (if portraits of two or more of the college are represented), or under their specific name-subheadings if they are recognizable by inscription, attribute, or the like, as *Apostle: Peter, Apostle: Thomas*. The evangelists are treated in the same way except that when the four are portrayed they are indexed under their indi-

vidual names, *Evangelist: Matthew, Mark, Luke*, and *John*, whether distinguishable one from another or not. This practice, obviously, could not be followed in the case of twelve apostles, for the question would always arise as to whether Matthias, Judas, and Paul had been included, and which had been omitted.

Artist: . . . . . Monuments dating from the early Christian and medieval periods on which the artist has portrayed himself are comparatively few, and since, for the greater part of the period covered by the Index, little or nothing is known of the artists as individuals, their portraits have been grouped under the subject *Artist*, and each entry followed by the artist's name if the name is certain by reason of inscription on the monument itself. This does not include attribution by latter day scholarship. If the artist has shown himself in the act of carving, painting, or the like, the representation will also be found recorded under the appropriate occupational scene-title (see p. 42).

Evangelist: . . . . . See comments under Apostle.

Muse: . . . . . The nine muses might have been classified under the Index subject *Pagan Type*, for they are the creation of the classical rather than the Christian world; or they might legitimately fall within our category *Personification* (see below), since they are the symbol in human form of abstract notions. As pictured in art, they generally follow a distinct tradition, are usually portrayed in groups of two or more, frequently accompanied by their attributes, and have, therefore, been indexed under their own group-subject. For the same reasons the sibyls have been set apart.

Pagan Type: . . . . . All mythological characters taken over from classical lore and incorporated into the decoration of monuments of the Christian era are indexed under this subject-heading, followed by the proper name, as Hercules, Antaeus, Atlas, if the figure can be identified. No monument is recorded in the Index if it is decorated exclusively with classical figures or motifs, even though produced after the advent or recognition of Christianity, but any monu-

ment which combines both classical elements and definitely Christian forms in its ornamentation is included, described completely in the usual way, and the classical figures listed and cross-referenced.

Personification: . . . . . The Personifications, generally identified by inscription but sometimes by attribute, form a large and ever increasing category. They are usually represented as women, but occasionally as male figures, as in the case of the Rivers of Paradise where the concept of a river god is carried over from pre-Christian times. The Index has listed with the personifications some representations which strictly speaking do not follow the usual pattern, but do imply the trait or quality of a personification and are represented with this intention, as a greedy man who may symbolize the vice of Gluttony. To give some conception of the range of ideas which the mediaeval mind sought to personify and the artist to convey in picture form, a list is given below of the different personifications which have been recorded in the Index to date. It will be found that there is some duplication of names: Poverty, for example, is both Virtue and Vice.

Abbey of	*Christian Roman Empire*
Abundance	*Church*
Abyss	*Churches Seven*
Afterthought	*City Heavenly*
Agriculture	*City of* . . . . .
Alchemy	*Commerce*
Antipodes	*Continent,* . . . . .
Architecture	*Cosmos*
Arithmetic	*Country of* . . . . .
Arts, Liberal	*Darkness*
Astrology	*Dawn*
Astronomy	*Day*
Aviation	*Death*
Beatitudes	*Desert*
Cabinet Work	*Dew*
Cardinal Points	*Dialectic*
Celestial Beatitudes	*Dimension*

Disbelief
Divine Justice
Divine Mercy
Doctrine
Dream
Earth
Earthquake
Education
Elements Four
Emigration
Ethics
Fate
Fertility
Fire
Flood
Fortune
Fountain
Frost
Fruits of Holy Ghost
Geometry
Gifts of Holy Ghost
God's Grace
God's Knowledge
God's Omnipotence
God's Zeal
Golden Horn
Good Friday
Government
Grammar
Hail
Heaven
Hell
Hill of Foreskins
Holy Wisdom
Horsemanship
Hunger
Hunting
Lake . . . . .
Law
Lawlessness

Legislation
Life
Light
Lightning
Mandrake
Mankind
Medicine
Melody
Metal Work
Month
Moon
Mount . . . . .
Music
Nation
Natural Science
Navigation
Night
Ocean
Opportunity
Painting
Pestilence
Petitions of Pater Noster
Philosophy
Physics
Planet
Prayer
Prophecy
Province
Rain
Red Sea
Region of . . . . .
Religion
Rhetoric
River . . . . .
Rock
Royalty
Salvation of Souls
Sculpture
Sea
Sea of Glass

Personification: Virtue, ...

Abstinence	*Love*
Celestial Desire	*Loyalty*
Charity	*Manliness*
Chastity	*Marriage*
Concord	*Meekness*
Confession	*Mercy*
Contempt of World	*Might*
Counsel	*Modesty*
Courtliness	*Obedience*
Discipline	*Passionlessness*
Discretion	*Patience*
Divine Love	*Peace*
Docility	*Perfection*
Faith	*Perseverance*
Felicity	*Piety*
Fidelity	*Poverty*
Forbearance	*Prowess*
Forethought	*Prudence*
Fortitude	*Purity*
Generosity	*Reason*
Gentleness	*Repentance*
Goodness	*Righteousness*
Graciousness	*Sacred Love*
Holiness	*Security*
Holy Fear	*Silence*
Honesty	*Sobriety*
Hope	*Solitude*
Humility	*Temperance*
Innocence	*Truth*
Joy	*Understanding*
Justice	*Victory*
Knowledge	*Virginity*
Lamentation	*Wisdom*

Sibyl: . . . .   See comments under Muse.

GROUPS BY TITLE   The figures indexed under the titles
    listed in this group are recognized in art by the manner
    in which they are portrayed, sometimes by the function they
    perform in a scene, or by attribute, but, unlike the pre-

ceding class (Groups by Name), the identifiable persons are not indexed under subheadings to the group titles, but directly under their individual names. The reason for this is obvious. These titles are titles of rank and do not define closed or fixed groups; the groups are not limited as are the apostles, the evangelists, the muses, or even the constantly increasing group of personifications which is limited in the sense that a personification is always a personification. Persons of the rank of this class may hold more than one title, as *David,* who is ancestor of Christ, king, and prophet, sometimes represented in one aspect, sometimes in another. To facilitate the work of anyone interested in the representations of the known as well as the unknown personages belonging to certain of the ranks in this category, alphabetical lists have been prepared of the names of those recorded to date in the Index, each list filed directly behind its proper subject-card. An asterisk before any subject in this division of the Chart indicates that such a list will be found.

Ancestors of Christ   Lists of the Ancestors of Christ, both according to the Gospel of Matthew and of Luke, are given in the Index in connection with this title, but to date we have never found them all represented. The lists have been kept complete and arranged chronologically instead of alphabetically in order to save time for the staff of the Index in checking identifications. When two or more ancestors identifiable by name are portrayed together and are obviously intended to signify the ancestry, they are indexed both as ancestors and under their proper names.

Beata   No entries are filed under these two headings, but
Beatus   the subject-cards are followed by alphabetical lists of the names of known Beatae and Beati so far recorded in the Index. Pictorially the personages who have these titles cannot be distinguished from the saints, and are indexed as such if unidentified by name.

Caliph   Only a few representations of caliphs have been recognized and recorded in the Index, and these not known by name.

Church Fathers   There is no list of church fathers given since there is little agreement as to those who merit this title, except for the four great fathers of the Eastern Church and the four of the Western Church. As no traditional picture-type for a church father exists, identification of figures so indicated by the entries frequently rests only on the evidence of number (four) or on the subjective evidence put forward by the authorities who have published the monuments, and consequently the identifications should be accepted with caution.

*Consul   A considerable number of the extant "Consular Diptychs" are decorated with objects and symbols which have significance in Christian art, notably the Constantinian and other forms of monogram, and have been recorded in the Index even when the symbols have no Christian meaning, since the diptychs can usually be dated and are therefore valuable as comparative material.

Daughters of the Hebrews   These are the virgins serving in the temple who were chosen to accompany the Virgin Mary. The names of some of them are recorded in the apocryphal literature; thrée are sometimes represented with the Virgin during her last days.

*Donor   A list of the names of donors whose portraits have appeared on the objects or monuments of their donation is filed under this subject. In some cases we know nothing of the donors other than the name, but the majority have been identified in history. (See comments on p. 26.)

*Emperor   Unidentified emperors are distinguished from
*Empress   kings and empresses from queens, for purposes of classification, by the apparent origin of the monuments on which they are represented, that is, Byzantine or Western. Obviously the rule cannot be followed in every case, and it is wise to consult the entries under each subject.

Holy Women   When the Holy Women can be identified they are indexed under their own names. Since the accounts of the activities of the Holy Women vary, particularly as to number and name, this subject instead of individual

names is used in such scene-titles as *Holy Women: at Sepulcher, Holy Women: buying Spices.*

*King See comments under Emperor.

Patriarch This subject is used in the Index only for the heads of Old Testament families or tribes (not for patriarchs of the Christian church). Patriarchs are difficult to recognize unless portrayed with a distinguishing headdress, and are easily confused with prophets with whom they are sometimes synonymous.

Prince Identified princes and princesses are indexed but
Princess not listed since many of them later attain the rank of kings and queens and are so listed.

*Prophet The list of names under this subject should not be considered either complete or authoritative. As in the case of the church fathers, there is little agreement as to who may be classed in this group, except for the Four Major and Twelve Minor Prophets. Many who are commonly called prophets have not been represented in that aspect on the monuments recorded to date in the Index.

*Prophetess This list of names is small and seldom contradicted. The picture-type of a prophetess is easily mistaken for that of a sibyl; no unidentified prophetess has been entered in the files to date.

*Queen See comments under Emperor.

*Saint The list is a long one and is being increased at the present time by about five new names each week. It includes both Old and New Testament figures, saints who are honored only locally and not included in the official rosters of names, and many for whom we can find no justification for inclusion in the list other than the fact that they are represented according to the established picture-type for a saint, that is, wearing a nimbus or a martyr's crown, or holding the martyr's palm. The absence of the nimbus on much of the free-standing sculpture, particularly of the XIV century, makes the identification of some figures difficult. In some instances they have been

considered saints for purposes of indexing because of their location within a church or because of similarity to other figures known to be saints, but caution should be exercised in accepting such identifications.

Many saints suffered martyrdom in common with others, and as groups are honored by the church. Some of the individuals are nameless today, though in many cases their leaders are known; often the names of the members vary in different accounts. It has been necessary, therefore, to enter these saints as groups under such headings as *Martyrs of Lesbos, Martyrs of Nicomedia, Theban Legion*, and to cross-reference by name only those who can definitely be identified.

Tribes of Israel   If the twelve tribes are represented by their founders and the individual figures can be distinguished by name, entries are recorded both under this group-subject and under the names.

GROUPS BY TYPE The members of the groups in this class are nameless and are rarely represented singly. They are recognized in art by their picture-type, by their attributes, by inscription, but chiefly by the scenes in which they occur. The Innocents are the children of Herod's massacre; the Shepherds are those who followed the star of Bethlehem.

Elders Four and Twenty   *Valiant Sixty*
Innocents   *Virgins Wise and Foolish*
Shepherds

TYPES OF FIGURES   Certain types of figures such as horsemen, soldiers, scribes, have been assembled under descriptive headings, cross-referenced from the entire range of monuments in the Index up to specified dates regardless of the connection in which they appear. The subject-cards give the necessary information for finding the other examples of the types, that is, the direction to "see also" the particular scenes in which the types generally occur, as soldiers in battles or clergy in liturgical scenes. The ma-

jority of these subjects need no comment; a few will be explained below.

Clergy: . . . . .   This subject is used to bring together examples of figures of the church hierarchy for the sake of the vestments and habits of the various orders alone, and regardless of the actual rank of the person by whom they are worn. The material cannot be used without some prior knowledge of ecclesiastical garb and the ability to recognize the particular article or articles of dress which distinguished one rank from another, many of the garments being common to two or more positions. If the name of the ecclesiastic who wears the dress is known, his name is added to the heading of the cross-reference entry following the designation of the rank pictured. For example, Pope Gregory the Great is often represented without the papal tiara but wearing the pallium and miter of a bishop; in this case the cross-reference heading would read, *Clergy: Bishop Gregory the Great*. If he were portrayed without the miter and pallium but wearing the chasuble, the card would read, *Clergy: Priest Gregory the Great*. No detailed account is given of the vestments in the descriptions; the figures are noted merely as bishop, priest, deacon, monk, and the like.

Effort has been made to keep the identification of the vestments accurate, but lack of clarity in the reproductions available, confusion in copying on the part of the artists, and possibly lack of uniformity of practice in different localities during the early periods, may have resulted in errors in the classifications for the Index. When the vestments have been so sketchily indicated that they could be of no value in the study of clerical dress, they have been ignored in the descriptions. It is hoped that as a result of the compilation of material under this heading a completely definitive treatise on the subject of vestments from the pictorial point of view will some day be possible, to supplement the compendiums now in use. When such a work has been completed it will be possible to correct and amend the Index itself. The following types are indexed:

Abbess	*Cardinal*	*Lector*
Abbot	*Chaplain*	*Monk*
Acolyte	*Deacon*	*Nun*
Bishop	*Deaconess*	*Pope*
Canon	*Grotesque*	*Porter*
Canoness		*Priest*

Deceased: . . . . .   The titles *Deceased, Orant, Married Pair,* and *Family Group* are used primarily in connection with early Christian funerary monuments. Sometimes the epitaphs on the monuments give the names of the figures portrayed, but since as a rule nothing further is known of the persons than the information supplied by the epitaph, and since it is unlikely that more than one representation of each individual will ever be found, we have deemed it sufficient merely to append the proper names to each subject entry, as *Deceased: Julius,* and have not treated the figures in the usual way as identified persons.

Devil   Satan will be found under his name when he can be distinguished from other devils.

Donor   We have used the term donor to designate those kneeling figures, sometimes with joined hands raised, usually of small scale, added to compositions which do not normally or historically call for such figures. They may not in every case represent individual donors, but symbolize a devout and worshipping people. Donors who are known by name, either through inscription or document, are catalogued under their names, and can be found by turning to the alphabetical list filed behind the donor subject-card (see p. 22). It is true that all donors are not depicted according to the picture-type described above, particularly on monuments of the early Christian period. Sometimes they are standing, and appear to be presented to the major figures of a composition by one or more of the saints, but in such cases we are usually informed of their identity by accompanying inscription. Since the attitudes of donors vary, and there is no uniformity in the type, many figures which could be called donors may have been missed, and the en-

tries filed under this subject should not be considered a complete compilation.

Family Group   See comments under Deceased.

Genius (1200)   Both the genius and putto were borrowed from classical art by the Christian decorators, and are represented so frequently on monuments of the early period as to warrant subject-headings of their own.

High Priest   This subject serves the same purpose in the Index as the subject *Clergy* (see above), that is, to assemble references to representations of the Jewish vestments. An entry is never made unless some clearly defined portion of the high priest's garb is shown, as the ephod, miter, or breastplate. Sometimes the high priest is shown in the vestments of a Christian bishop, true particularly of the priests of the New Testament such as Zacharias; such figures are indexed as bishop rather than high priest. Many examples of the high priest in his vestments may have been missed since it is often difficult to determine whether the small object resembling the Jewish phylactery placed on the head of many Old Testament personages was intended for the high priest's miter or is merely a form of the patriarchal headdress. The paucity of examples of clearly defined Jewish vestments in mediaeval art is perhaps the result of ignorance or lack of familiarity on the part of the artists.

Horseman   Any figure mounted on a horse, but primarily the armed warrior or the huntsman.

Married Pair   See comments under Deceased.

Midwife: . . . . .   Under this subject have been catalogued all women represented in the act of caring for the child in scenes of birth, and sometimes also the attendants who administer to the mother, such as the women bearing bowls and other objects toward Anna in scenes of the birth of the Virgin. Midwives who can be identified by name are so designated, as *Midwife: Salome.*

Orant (1200)   Orant figures occur chiefly on monuments of the early period, many of them designed for funerary use.

After 1200 the orant figures of only the Virgin Mary, Christ, and the Christ Child are noted. (See further comments under Deceased.)

Putto (1200)   See comments under Genius.

Scribe   The term scribe has been used in a broad sense to include any figure represented in the act of writing or surrounded by the implements of the profession. Many of the so-called author portraits are cross-referenced as scribe.

Shepherd (1200)   The importance of the shepherd in early Christian art made it necessary to adopt a separate subject-heading for the type. The ordinary shepherd, identified by his garb, sometimes holding a pedum, frequently with a sheep at his feet or standing by a tree, has been differentiated from the Good Shepherd who carries a lamb on His shoulders. Single figures of shepherds as decoration are abundant before 700, less frequent after that date, and apparently ceased to be used after 1200 except when engaged in their various occupations, and are then to be found in the Index under *Pastoral Scene*.

Soldier (1200)   The material catalogued under this heading will be found to vary considerably. Many of the figures designated as soldiers on monuments dated prior to 700 bear few if any of the distinguishing marks or attributes of the military profession, and have been identified solely on the basis of the textual motivation of the scenes in which they appear. Figures described as soldiers on monuments dated later than 700 will generally be found to wear helmet or armor or to carry weapons. After 1200 the subject is not recorded because of its frequency, and since the figures are interesting primarily for the manner in which the armor and weapons are depicted, often with considerable skill and fidelity, they are indexed under *Arms and Armor*.

Stylite   Stylites are recorded as such even when also indexed by name.

FIGURE   The final subject in the category is *Figure*. It should, perhaps, be called a dumping ground, for it is here

that all figures are entered which cannot properly be classified under any of the other descriptive subjects. It has been useful chiefly in dealing with the decoration of monuments dated before 700, a period when the formulae for the various types had not been standardized, and even saints are not always recognizable, for the nimbus was rarely employed and many of the acts of canonization had not taken place. There are a few subtitles under both male and female figure, but the types indicated occur infrequently. When any figure classified under this subject is inscribed with a name but nothing further is known of the individual, the name is appended to the subject-heading.

Figure: Female, ...

  Acrobat   *Inscribed* . . . . .
  Dancer   *Mourner*
  Fabulous Type

Figure: Male, ...

  Acrobat   *Fabulous Type*
  Actor   *Falconer*
  Athlete   *Fisherman*
  Baker   *Fossor*
  Barbarian (700)   *Inscribed* . . . . .
  Captive (700)   *Literatus*
  Circumcellion (700) *Mourner*
  Cursor (700)   *Snake Charmer*
  Custodian (700)   *Thorn Extractor*
  Dancer

Scenes

The amazing number of different stories told through the medium of art during the early Christian period and the middle ages has made it necessary to formulate individual scene-titles for the various episodes in order to file together the references to monuments on which the same scenes occur, and to facilitate the scholar's search for comparative material.

SUBTITLES UNDER PROPER NAMES The great majority of the Index scene-titles are composed of the name of the principal actor in each story plus a descriptive word or phrase to designate the action taking place. These are filed as subtitles under proper names, as *Christ: Nativity, Moses: receiving Law, David: encountering Goliath.* Each scene has its own title-card on which reference to the textual motivation of the story is given, if taken from the Bible or Apocrypha, and any explanation or comment deemed necessary. For most of the accounts the illustration of one moment only of the narrative was sufficient to teach or recall the entire story, but in some cases, particularly in the more profusely illustrated manuscripts, two or more pictures were used to supplement the main action. When such additional pictures occur as adjuncts to those compositions which are abundantly portrayed in Christian art, the secondary scenes have been given titles of their own, usually subheadings under the principal scene-title, as *Virgin Mary: Annunciation, Gabriel departing, Christ: in Gethsemane, Arrival.* On the other hand, when a story is less frequently illustrated and the amount of material filed under the heading is small, the illustrations of all the episodes of the story are entered under one scene-title and the various episodes thereof listed on the title-card, as in the account of the healing of Peter's wife's mother, which is sometimes pictured in three parts—the approach of Christ to the house of Peter, Christ taking the hand of the woman who is lying on her couch, and the serving of Christ at table by the woman—all indexed under the single scene-title *Christ: Miracle of healing Peter's Wife's Mother.*

On a number of the scene title-cards a considerable list of biblical references will be found, all designating similar passages such as, "And the Lord spake unto Moses, saying . . ." (Exod. vii, 8; xii, 1; xvi, 4; etc.). These words were generally portrayed by the kneeling figure of Moses, his head and sometimes his hands raised toward an arc of heaven, the Hand of God, or a bust of God. Rather than

separate these identical compositions by putting them un-
der individual scene-titles, they are indexed together under
the one heading *Moses: communicating with God.* Essen-
tially the same picture-type was used again and again to
portray communication between God and others of His
servants; anyone interested in the type will find a list of the
names with which the title has been compounded by con-
sulting the guide-card *Communication with God.*

A similar Index title is *Christ: teaching* under which
will be found the illustrations of verses such as, "and he
taught them, saying . . . ." In these scenes Christ is repre-
sented seated or standing and with His hand extended to
address a group of apostles or other figures. When the thing
taught is also portrayed, an appropriate subheading is ap-
pended to the title, as *Christ: teaching, Strong Man* (Matt.
xii, 29), *Christ: teaching, Ox in Pit* (Luke xiv, 5, 6). One
might expect the parables of Christ to be treated in this
way, but it so happens that the figure of Christ as he teaches
the lesson of the parable was rarely shown in the illustra-
tion, probably because, unlike the teaching passages cited
above, the parables themselves contain sufficient narrative
to afford ample material for a story-picture. The parables
are listed under the collective scene-title *Christ: Parable*,
with the name of the particular parable appended, as *Good
Samaritan* (Luke x, 30-35), or *Mustard Seed* (Matt. xiii, 31,
32). In those rare instances when the teaching Christ and
His audience do appear, a double title is used in the de-
scription, as *Christ: teaching,* and *Parable, Lost Money*
(Luke xv, 3, 8-10), and both subjects are cross-referenced. In
order to save time in locating the rare examples, it is neces-
sary to look up only those monuments for which an entry
card is found under both titles, a short-cut which can be
employed successfully with many scenes in the Index.

When the scene-titles under any one name are few in
number it is quite easy to go directly to the Index files and
search under that name for the particular scene desired.
When the number of scenes under the name extends be-

yond ten or into the hundreds, as in the case of Christ, time can be saved by first locating the scene in the Bible and then referring to our Key to the Titles which is arranged by chapter and verse for each book of the Bible. For example, if one is looking for illustrations of Luke ii, 1, he will locate this book, chapter, and verse in the Key, and there will be directed to the scene-title *Augustus: Edict of Taxes*.

Illustrations of the events in the lives of the later saints and non-biblical personages have been grouped under titles such as *Martin of Tours: Scene, Louis of France: Scene*, and the separate episodes of the events represented on the various monuments are listed on the title-cards when the monuments are indexed. Some illustrations from the lives of the saints which occur frequently have been given individual titles, as *Martin of Tours: dividing Cloak*, or *Francis of Assisi: receiving Stigmata*. When the number of examples of any given scene becomes sufficiently great to warrant a special title, the entries are removed from the subheading *Scene* and transferred to an appropriate subtitle.

SUBTITLES UNDER GROUP NAMES   For certain of the biblical scenes it is not possible to specify by name a chief actor; a group, member of a tribe, or special class of people is sometimes responsible for the action of the story. The following class names of this character have been compounded with scene-titles:

*Apostles	**Innocents*
Benjamites	*Israelites*
Chief Priests	*Jews*
Danites	*Pharisees*
Disciples	*Philistines*
Disciples of John	**Shepherds*
Giants	*Sons of God*
**Holy Women*	**Tribes of Israel*

These headings are followed by scene-titles such as *Danites: entering Laish* (Judg. xviii, 27), *Chief Priests: departing*

(Mark xii, 12), *Pharisees: conspiring against Christ* (Matt. xxii, 15). Not all representations of Pharisees, Danites, etc., are indexed; only the scene-titles under these headings are used, with the exception of those groups preceded by an asterisk in the list. To find other representations of Pharisees and the like, locate the passages in the Bible in which they are mentioned and consult the scene-titles which cover the verses concerned.

SUBTITLES UNDER NAMES OF OBJECTS   A few
SUBTITLES UNDER NAMES OF PLACES   scene-titles will be found under the names of objects or of places, as *Veil of Temple: Rending* (Matt. xxvii, 51), *Tower of Babel: Building* (Gen. xi, 3, 4), or *Jerusalem: Destruction* (Luke xxi, 20, 21).

SUBTITLES UNDER BIBLICAL TEXTS   The illustrations of certain books of the Bible present special problems for indexing. They will be considered individually below.
Apocalypse: . . . . .   The appeal of prophetic literature to the mediaeval mind, and the scope for commentary which it offered, may be responsible for the comparatively large number of illustrated copies of Revelation which have been preserved. It would have been difficult to treat these illustrations in the same manner as other scenes in the Index, that is, under the names of the principal actors, for only John figures throughout the series of pictures, and even he is relegated to a minor role in most instances. Since many of the pictures of the series are cumulative in meaning, and others unintelligible apart from the whole, it seemed advisable to catalogue the illustrations as scene-titles under the heading *Apocalypse*, thus keeping the material together. A few of the compositions inspired by John's vision became favorites with the Christian artist, as Christ surrounded by the Apocalyptic Beasts, or the Lamb of God and the Beasts, and these compositions were repeated as isolated decoration again and again under such varied circumstances that it is often difficult to recall the original motivation, particularly

when the Beasts are inscribed with the names of the evange-
lists, and the compositions are used as ornament for tym-
pana of churches or frontispieces to Gospel Books. When
these compositions appear apart from other illustrations of
Revelation they are indexed under special titles, as *Christ
and Four Beasts*, and filed alphabetically in place, each of
the composition title-cards giving the direction to "see
also" the equivalent subheading under *Apocalypse*.

Canticle: . . . . .   See comments under Psalm.

Ecclesiastes: . . . . .   The books of Ecclesiastes, Ecclesiasti-

Ecclesiasticus: . . . . .   cus, Proverbs, Song of Solomon, and
Wisdom of Solomon are not frequently or copiously illus-
trated. To the name of each book one general subheading
only, *Illustration*, has been added, and the few pictures that
have been indexed are grouped under these titles. The sub-
ject-card for each book lists the specific verse motivation
for all illustrations recorded. When a sufficient number of
illustrations of any verse have accumulated the entries will
be removed from the blanket heading and the scene indexed
under a descriptive title.

Job: . . . . .   The narrative portion of the book of Job is in-
dexed in the usual manner under descriptive scene-titles for
each scene represented, but the dialogues, which constitute
the large portion of the book, have been divided regardless
of context under titles such as *Job: Speech I to Bildad*,
covering all of Job viii, or *Job: Reply II of Bildad*, cover-
ing Job xix. If in addition to the figures of Job and his
interlocutor there is an attempt at concrete portrayal of
the words uttered by means of figures or objects, these are
cross-referenced, provided there are headings in the Index
under which they classify, as buildings, tables, certain ani-
mals, occupational scenes, and the like.

Maccabees: . . . . .   The books of Maccabees are treated in
part after the manner of the book of Job. Two subtitles are
used, *Maccabees: Battle against* . . . . . , and *Maccabees:
Illustration* (for all illustrations not involving battles), and
only the two or three scenes which are found with any fre-

quency are indexed under the names of participants, as *Antiochus IV: despoiling Temple* (I Macc. i, 21-23), and *Judas Maccabaeus: Death* (I Macc. ix, 18). On the title-cards for both of the Maccabees scene-headings is a list of the specific textual references to all recognized representations which are entered here; whenever a sufficient number of examples of any one reference has accumulated, the entries will be withdrawn from these headings and the scene indexed under a descriptive title of its own.

Proverbs: . . . . .   See comments under Ecclesiastes.

Psalm . . . . .   The illustrated Psalters present the indexer with another problem in recording. It is practically impossible to formulate descriptive titles in many cases for words of the psalmist such as, "I will praise the Lord with my whole heart," or again, "The fool hath said in his heart, There is no God." The manner in which individual psalms are illustrated varies in different Psalters, although similar groups can be isolated, and it is both interesting and enlightening to compare one type with another. Therefore, to hold the individual psalms together regardless of how illustrated, the psalm number itself has been used for the title-heading, as *Psalm v, Psalm lvi, etc.* Further, whenever possible, the particular verse motivating the picture has been cited, thus forming a kind of subtitle, but the verse number is never appended to the subject-heading where it would influence the filing order, and appears only within the body of the description. The numbering of the psalms and verses has been noted in the Index according to the Authorized Version, the usual practice of the Index for all biblical citations, but here followed by the corresponding count of the Vulgate or Septuagint as the case of the Psalter in question may be.

Instead of a literal interpretation of the words of a given psalm, a scene was sometimes substituted which finds its motivation elsewhere in the Bible, often suggested by the title of the psalm itself. Such a case is Psalm lvii which is entitled, "To the chief Musician, ..., when he fled from

Saul in the cave," a story told in I Samuel xxii, and for which the Index has a descriptive scene-title. When this picture is used to illustrate the psalm, both the psalm title-heading *Psalm lvii*, and the scene-title, *David: in Cave at Adullam*, are given, and both are cross-referenced. The substituted scenes are not always directly inspired by the psalm or its title; sometimes they are drawn from the New Testament, the lives of the saints, or other sources, a word or phrase suggesting the substitution.

Another type of decoration employed for the Psalter was a series of pictures, sometimes on separate folios and bound at the beginning of the book, sometimes drawn as marginal decoration, apparently unrelated to the individual psalms. The series may consist of scenes from the life of Christ and the Virgin Mary, the life of David, the lives of the saints, the Feasts of the Church Calendar, or even the Bestiary. Such scenes are indexed only under their proper scene-titles, but a reference to the manuscript in which they appear is filed under the heading *Psalms: Illustration*, the entries thus constituting a list of Psalters which contain such a series.

The Canticles, generally placed at the end of the Psalter, are collected under the headings *Canticle: Virgin Mary*, *Canticle: Moses*, etc. If a literal interpretation of the text is shown, only the one title is necessary; if, on the other hand, the person to whom the canticle is ascribed is represented in the act of delivering the song, a secondary title is cross-referenced, as *Virgin Mary: at Prayer*, or *Moses: at Prayer*; finally, if a scene motivated by a portion of text other than the actual canticle appears, its title is cross-referenced, as *Zacharias: Annunciation*, a scene which frequently accompanies the canticle of Zacharias.

Song of Solomon: . . . . .   See comments under Ecclesias-
Wisdom of Solomon: . . . . .   tes.

OTHER TEXT TITLES   The ultimate source of the textual motivation of the scenes and compositions in this cate-

gory is not always known. Some of the texts are of great antiquity, others are distinctly mediaeval in character. The number of titles in this group will probably increase greatly as more of the XIV century monuments are added to the Index.

Ages of Man   Only a few examples of the Ages of Man have been indexed to date. The number of ages varies; they may be reckoned according to the seasons or the months, or according to Civil and Canonical Law.

Ages of World   One representation only of the Ages of the World has been indexed, used as a companion scene to the Ages of Man, and illustrated by six portrait figures beginning with Adam and ending with Christ.

Allegory: . . . . .   The amount of material filed under this title will probably increase considerably as more of the illustrated writings of the XIII and XIV centuries are indexed. The allegories are named briefly in the subheadings, as *Church Militant, Arezzo despoiled, Sin and Redemption*. Some of the allegorical compositions, particularly in wall painting, may be the product of the artist's imagination without the aid of a written text.

Bestiary: . . . . .   Under this title are catalogued not only the illustrated codices of the Bestiary but also representations of the beasts portrayed to show their various natures as explained by the Bestiary when used as decoration on other monuments. When the biblical story of which the animal is a symbol is also contained in the codices, as the Crucifixion in conjunction with the Pelican, the biblical counterpart is indexed under the title *Bestiary: Illustration* and also under the appropriate scene-title, as *Christ: Crucifixion*. A limited number of the animals, such as the Lion reviving its young or the Pelican in her piety, are so commonly represented apart from the text of the Bestiary as to suggest a more immediate source of inspiration, probably the *Speculum Ecclesiae* of Honorius of Autun (see Emile Mâle, *Religious Art in France: XIII Century,* New York, 1912, p. 39), and these animals have also been given titles under the

collective subject-headings *Animal: . . . . .* and *Bird: . . . . .*, the title-cards in each case giving the necessary directions for locating the other entries.

Commandments Ten   Only one example has been indexed. The arrangement is according to Deuteronomy, the numbering according to Roman Catholic usage.

Fable: . . . . .   The illustrations of fables are difficult to recognize when unaccompanied by a text. Some of the representations at present indexed under *Animal* or *Bird* may on further investigation prove to be fables, and probably many of the figures portrayed within the decorative rinceaux and foliage on monuments of the XII-XIV century, at present held under the subject *Ornament: figured*, belong in the fable category.

Legend: . . . . .   This title is used to catalogue scenes taken from classical mythology, Norse lore, and the like, and some of the mediaeval Christian legends which cannot be classified under the names of individuals or authors. The scenes are briefly designated in subheadings, as *Trojan War, Edda, Three Living and Dead, Wandering Jew.*

Mill of Bread of Life   The symbolic mill.

Mercy Acts   Many of the pictures listed as scenes under the names of persons are actually representations of acts of mercy. Only when a series of representations illustrating the acts is unconnected with a specific individual is it indexed under this heading.

Septuagint: Story of Translation   Illustration of the letter of Aristeas to Philocrates.

Text: . . . . Under the group heading *Text*, a vague term, but useful for holding scenes that have come to our attention only a few times to date, are the following subheadings:

Antiphon	*Gloria in Excelsis*
Credo	*Pater Noster*
Exultet	*Te Deum*

It does not mean that every time a picture has appeared within or beside any of these texts it has been indexed

under this title. Only if the picture is a literal interpretation of the text and cannot be recorded under any other scene-title in the Index is this subject-heading used. As with all other scenes, the individual elements of which the illustration is composed are cross-referenced. (See also the comments on *Text* in the Miscellaneous category, p. 53.)

Tree, Genealogical The representations under this and
Tree of Vices the four following titles are composi-
Tree of Virtues tions, as the names suggest, rather than
Wheel of Fortune active scenes. The Tree of Jesse, moti-
Wheel of Life vated by a biblical text, is a subtitle
under the name of Jesse.

TYPES OF SCENES The cross-reference system of the Index has made it possible to assemble under special titles the representations of scenes of similar character wherever they occur and in whatever connection, such as martyrdoms, battles, occupations, or liturgical scenes. Some of the groups are of interest to the art historian and iconographer for the evidence they give of the borrowing of compositional features from one context for another; other groups present pictorially the record of the development of liturgical practices; and the group of occupational scenes provides material for the historian of technics and invention. Most of the titles need no comment.

Christological Scene: . . . . . Under this title are scenes in which Christ is represented not in the historical sense but with a typological or theological import—Christ embracing a female figure personifying the Church, Christ overcoming personified forces of evil, or Christ ministering to the clergy. This type of scene is sometimes used in connection with the Song of Solomon, or as the illustration of the interpretative text of books such as the Moralized Bible. The subheadings to the title indicate the name of the text involved if known, as *Christological Scene: Song of Solomon.*

Icon: Destruction Any scene of the defacing of sacred images.

Idol: Destruction   The willful destruction of pagan idols.

Idol: falling   Idols falling from housetops or columns, usually as the result of some Christian utterance or act represented in the scene.

Martyrdom: . . . . .   All scenes of the martyrdom and torture of saints are cross-referenced, and classified not by kind but by the name of the saint involved, as *Martyrdom: Lawrence of Rome.* To locate representations of martyrdoms by beheading, for example, it is necessary to know the names of saints martyred by this method (to be found in any good publication of the lives of the saints), and find the scenes under their name subheadings.

Resurrection of Dead   The resurrection of unidentified figures only, and when represented apart from the scene of the Last Judgment.

Scene: . . . . .   This title gathers together and classifies a large number of types of scenes which individually may be represented in many different ways. For the most part they are details or aspects of scenes which have their principal headings elsewhere in the Index, chiefly in subtitles under proper names. It was considered useful to keep these scenes filed together in one place in the Index by placing them under subtitles to the group classification *Scene* rather than scatter them alphabetically through the files.

Battle   Two figures in combat have not been indexed as a battle unless an accompanying text indicates that the scene is to be so construed. A search through the entries under *Arms and Armor* (see p. 45) may reveal material for comparison.

Burlesque   Any scene portrayed with burlesque or satiric intention, as a funeral procession enacted by rabbits, or the parts of schoolmaster and pupils played by monkeys, would be indexed under this title. If the animals in such scenes are represented in clerical vestments they are also cross-referenced under *Clergy: Grotesque* (see p. 26). Other representations of a somewhat burlesque nature, as animals fighting with man-made weapons, which frequently appear

in the marginal decoration of XIII and XIV century manuscripts and in the sculptured ornamental mouldings or friezes of buildings, will be found under the subject *Ornament: figured* (see p. 52).

Ecclesiastic, ... The scenes recorded under this heading represent the common activities of the clergy, scenes from monastic daily life, and such acts as do not fall within the class of *Liturgical* scenes (see below). Many of the entries under the general heading refer to scenes in which the clergy are represented but with the nature of their activity too vaguely suggested to be named; on further investigation the scenes may prove to be of a liturgical character. A few activities of particular interest are indexed under subheadings.

Council	*Preaching*
Donation	*Writing*
Instruction	

Historical, ... Under this heading are scenes which it was desirable to include in the Index because of their value as comparative material, as the Capture of Bucine, and the Surrender of Focognano. The entries do not constitute a complete group in any sense.

Liturgical, ... These are scenes in which the clergy are represented conducting the official ceremonies of the Church, carrying out the prescribed rites according to the various liturgical books, and a few special functions such as Coronation, Canonization, and Excommunication. In some cases the scenes are indexed under subheadings which denote the actual moment of the ceremony represented, if possible to determine, so that many subheadings name parts of the same ceremony. This is particularly true of the various steps in the Celebration of Mass. In other cases, all of a ceremony is included under one heading, as in the Blessing of Holy Water, but the different steps which have been found represented in art are then listed on the subject-card. The following scenes have been identified at the present time:

Agape

Baptism

Benediction

Bishop kissing Book

Blessing of Abbess

Blessing of Abbot

Blessing of Font

Blessing of Holy Oil

Blessing of Holy Water

Blessing of Incense

Blessing of Paschal Candle

Blessing of Standard

Burial

Canonization

Celebration of Communion

Celebration of Mass

Censing of Altar

Chanting

Churching of Women

Confession

Confirmation

Consecration of Altar

Consecration of Bishop

Consecration of Church

Consecration of Host

Consecration of King

Consecration of Pope

Consecration of Queen

Consecration of Virgin

Consecration of Wine

Coronation

Deposition of Relics

Exaltation of Holy Cross

Excommunication

Extreme Unction

Funeral Procession

Introit

Invention of Relics

Investiture

Kiss of Peace

Kyrie Eleison

Laying on of Hands

Marriage

Oblation

Obsequies

Office of the Dead

Ordination of Deacon

Ordination of Deaconess

Ordination of Exorcist

Ordination of Lector

Ordination of Porter

Ordination of Priest

Prayer

Procession

Reading of Epistle

Reading of Gospel

Receiving of Habit

Reception of Novice

Taking of Orders

Testing by Fire

Testing by Water

Tonsuring of Clergy

Translation of Relics

Veneration of Chains

Veneration of Icon

Veneration of Relics

Vesting of Altar

Visitation of Sick

Occupational, ...   Many scenes of occupational activity are included under this title, and the following are segregated under special subheadings:

Agriculture	*Banking*	*Building*
Apiculture	*Barber-surgery*	*Butchery*

Carding	*Drapery*	*Shoemaking*
Carpentry	*Fishing*	*Smithing*
Carving	*Fur-dressing*	*Spinning*
Churning	*Haberdashery*	*Stone-cutting*
Commerce	*Mining*	*Tanning*
Cooking	*Painting*	*Turnery*
Cooperage	*Pastoral*	*Vintage*
Curriery	*Pharmacy*	*Weaving*
Doctoring		*Wheelwrighting*

Also the following occupational scenes are indexed under titles of their own which file alphabetically in the Index and not under the blanket title *Scene*:

Day: Occupation	*Night: Occupation*
Month: Occupation	*Season: Occupation*

Pagan   These references are to a few scenes on monuments of early date of such things as the Celestial Banquet.

Sacrificial   These are scenes of sacrifice according to the Jewish rites as described in the Old Testament.

Secular, ...   Under this heading many scenes are held which would not normally be entered in an index of Christian art. It includes love scenes of knights and their ladies, the Battle of Roses, and similar scenes from mediaeval romance. A few types have been singled out under special subheadings and are listed below. *Burial* and *Marriage*, which are also included under the liturgical scenes (see above), are here performed without the attendance of the Christian clergy; *Conferring of Order* and *Foundation of Order* pertain to the semi-religious orders of knights; *Distribution of Money* is according to the Roman practice.

Arrest	*Distribution of Money*
Banquet	*Enfeoffment*
Burial	*Foundation of Order*
Conferring of Order	*Marriage*
Crusade	*Theater*

Sports and Games, ...   The student of customs and manners may find of interest the scenes recorded under

this title. There are many more types of games represented by the entries than are indicated in the subheadings, where only a few are segregated; the specialist will have to provide the appropriate names. Many of the hunting scenes are occupational rather than sporting, but because of the many border-line cases it seemed better to keep them all under one heading.

Bowls	*Circus*	*Hunting*
Boxing	*Discus*	*Jousting*
Chess	*Draughts*	*Wrestling*

Unidentified   If none of the figures in a scene can be identified with certainty, the scene is indexed under this title, but all interpretations suggested by the authorities consulted are also recorded and cross-referenced. If, on the other hand, the principal figure in the composition can be named, the scene is considered as partially identified and is entered as an unidentified scene under the name subtitle, as *Christ: Scene,* or *Moses: Scene.* When further investigation has determined with certainty the identification of any such scenes, they are removed from the unidentified categories and indexed under the proper titles.

Torture: . . . . .   See comments under Martyrdom.

Weighing of Soul   When represented apart from the Last Judgment.

Objects

The subjects listed under this division of the Chart are the names of objects recorded in the Index whenever they are represented, some of them noted to the year 700 only, others to 1200, the remainder to 1400, the year limits indicated by numbers in parentheses. Certain subjects indicated by an asterisk record not only representations of the objects but also the actual objects themselves, as chessman, arm (a reliquary), vessels or other objects in the shape of animals or birds. Most of the subjects explain themselves; only those needing comment or amplification are repeated below.

Arms and Armor No attempt has been made to differentiate and name the kinds of weapons or armor, the reference merely indicating that arms or armor are represented on a monument. It remains for the student of weapons to make his own classifications. (See also the comments under *Soldier,* p. 28.)

Book (700) Under this subject and under *Rotulus* (1200) are the records of these objects when represented in a book-case or scrinium or used decoratively, but not when represented as an attribute held by a figure.

Building: . . . . . Both interior and exterior views of buildings are noted under this subject. Certain types of structure are segregated under the subheadings listed below. When a building is inscribed with the name of the place it is intended to represent, the name is recorded in a subheading, as *Building: inscribed Rome.*

Amphitheater	*City Heavenly*
Aqueduct	*City Wall*
City	*City Wall inscribed* . . . . .
City of	*Lighthouse*
City Gate	*Tempietto*
City Gate inscribed	

Also under special names and not under the blanket heading are the following buildings:

Gate of Paradise	*Temple of Zerubbabel*
Holy Sepulcher	*Tomb*
Tabernacle of Israel	*Tomb Portal*
Temple of Jerusalem	*Tower of Babel*
Temple of Solomon	*Tower of David*

Cross: . . . . . In addition to ordinary crosses certain types and special uses of them are noted in subheadings.

Ankh	*Surmounting Head*
As Nimbus	*Swastika*
Held by	*Tau*
Rough-hewn	

Furniture: . . . . . (1200)   The objects of furniture indicated by the following subheadings are indexed prior to 1200.

Bed	*Lectern*
Bench	*Oven*
Bookcase	*Prie-dieu*
Chair	*Sigma Couch*
Chest	*Stand*
Crib	*Stove*
Desk	*Table*
Faldstool	*Throne*
Furnace	*Tripod*

Furniture: liturgical, ...   Only two of the objects under this heading cease to be recorded after 1200.

Altar-canopy (1200)	*Font*
Cantharus	*Pulpit*
Cathedra (1200)	*Table*

Utensil: . . . . .   Record is kept of the representation of the following utensils except in those occupational scenes (see p. 42) where they are the implements of the trade:

Abacus (1200)	*Compass*
Anvil	*Container,* . . . . . (1200)
Armillary Sphere	*Basket*
Astrolabe	*Drinking Horn*
Auger	*Pitcher*
Awl (1200)	*Samovar*
Axe (1200)	*Coop* (1200)
Ballot Box	*Distaff* (1200)
Beehive	*Eating & Serving Imple-*
Bellows (1200)	*ment*
Bleeding Cup	*Eyeglass*
Broom	*Fan*
Cage	*Fishing Rod* (1200)
Caliper (1200)	*Flail*
Carpenter's Square	*Forge*
Chisel (1200)	*Funnel* (1200)
Clapper (1200)	*Furca*
Cleaver	*Gallows*
Comb (1200)	*Grindstone*

Hammer (1200)
Hoe (1200)
Horologe
Hourglass
Inkpot
Knife (1200)
Ladder (1200)
Ladle (1200)
Level
Loom
Lot Machine
Machine of War
Mattock (1200)
Measure (1200)
Measuring Line
Millstone
Mirror
Mortar and Pestle (1200)
Paintbrush (1200)
Pickaxe (1200)
Pitchfork (1200)
Plane
Plow (1200)
Plumb Line (1200)
Probe
Protractor
Pruning Hook (1200)
Pulley
Quadrant
Rake (1200)
Razor (1200)
Rosary
Rudder (1200)

Saw (1200)
Scales
Scissors (1200)
Scythe (1200)
Sextant
Shoemaker's Last
Sickle (1200)
Sieve
Snuffers
Spade (1200)
Spatula
Spindle (1200)
Spit
Stocks
Stylus (1200)
Stylus Case
Sundial
T Square
Tablet (1200)
Telescope
Tongs (1200)
Trap (1200)
Triangle
Trowel (1200)
Tuning Fork
Turnstile
Umbrella
Water Wheel
Weight (1200)
Wine Press (1200)
Windmill
Winnower (1200)

Utensil: liturgical, ...

Acerra
Aspergil
Basin
Calamus
Censer (1200)

Chalice
Chrismatory
Crozier
Cross
Cross, Processional

Flabellum	Paten
Horn	Pyxis (1200)
Horn of Unction	Reliquary
Knife	Situla
Laver	Spoon
Lulab	Umbrella
Monstrance	Vessel
Navette	Wafer

Vestment: . . . . .   Under this heading are the representations of vestments, both Jewish and Christian, when not worn by a figure. (See also the comments under *Clergy* and *High Priest,* pp. 25, 27.)

Nature

This division of the chart is comprised of those elements which make up the universe, visible and invisible, real and symbolic, other than the human figure. Comments on some of the subjects, and a few lists of subheadings are given below.

NATURAL PHENOMENA

Mount: . . . . .   Cross-referenced only if inscribed by name.
River: . . . . .   Cross-referenced only if inscribed by name.

FLORA AND FAUNA

Animal (700)   This collective subject has been used in a broad sense and includes insects and crustaceans. All animals are noted and cross-referenced on monuments dated prior to 700, and those of particular interest to the art historian are cross-referenced by name. After 700 only the scapegoat and some of the fantastic animals are indexed by name, unless they are portrayed to illustrate the Bestiary accounts and are held under special titles (see p. 37). Animals when used decoratively on monuments dated after 700 will be found under the subject *Ornament: figured.*

Animal: . . . . .   (chiefly before 700)

| Ant | Bee | Boar |
| Ass | Beetle | Butterfly |

Camel	*Goat*	*Ox*
Caterpillar	*Grasshopper*	*Rabbit*
Crab	*Horse*	*Salamander*
Crocodile	*Lion*	*Scapegoat* (1400)
Deer	*Lizard*	*Scorpion*
Dog	*Lobster*	*Sheep*
Elephant	*Mouse*	*Snail*
Fox	*Octopus*	*Tortoise*
Frog		*Wolf*

Animal: Fantastic, ...

Ant-lion	*Leviathan*
Basilisk (700)	*Minotaur*
Centaur	*Pegasus*
Cerberus	*Sea Monster*
Chimera	*Siren*
Dragon (700)	*Sphinx*
Griffin (700)	*Unicorn*
Hippocampus	

The following special animal-types are indexed under names which file alphabetically in the Index and not under the blanket subject:

Animal Lamp	*Lamb of God*
Animal Vessel	*Lamb: representing* . . . . .
Beast from Sea	*Lion of Judah*
Beasts of Apocalypse	*Oxen: representing* . . . . .
Evangelist Symbol	*Tetramorph*
Hell Mouth	

Bird (700)   Birds are treated in the same manner as animals. The eagle and phoenix are indexed after 700; others only if portrayed according to the Bestiary.

Bird: . . . . .   (chiefly before 700)

Cock	*Peacock*
Dove	*Pelican*
Duck	*Phoenix* (1400)
Eagle (1200)	*Raven*
Goose	*Swan*
Ostrich	

Also the following special bird-types:

Bird Lamp	*Eagle Lectern*
Bird Pyxis	*Eagle Messenger*
Bird Vessel	*Holy Ghost*
Cock on Pillar	*Phoenix Lectern*
Doves: representing	

Fish (700)   Only one subheading, *Dolphin,* is used under this subject.

There are also the following special fish-types:

Fish Lamp	*Fish Vessel*

Miscellaneous

All remaining subjects have been grouped under this division of the Chart. A few of the subjects are explained briefly below.

Alphabet   The whole or any part.

Architectural Setting (1200)   This is the term used to denote the frame for a figure or scene or portion of text composed of architectural members.

Canon Table   All manuscripts in which architectural frames for the canon tables are to be found are listed under this heading. If the frames are ornamented with identifiable figures, occupational scenes, or anything for which there is a heading in the Index, a complete description is made and the separate items cross-referenced.

Coin Type   Decoration intended to imitate the obverse or

Gem Type   reverse of a coin, or a medallion suggesting the appearance of an intaglio gem or cameo is recorded under these subjects.

Heraldry   No attempt is made to identify or classify heraldic emblems. The entry in each case indicates merely the existence of some heraldic device on the monument in question.

Initial: decorated   Manuscripts dated prior to 700 having initial letters decorated with birds, animals, fish, or human

figures, are listed under this heading; the entries referring to manuscripts dated after 700 indicate the presence of "historiated" initials only.

Inscription: . . . . . Only the inscriptions listed below are indexed.

<div align="center">

IXΘYC   MP ΘY (700)   O ΩN

</div>

Inscription on Garment (700) Under this heading record is made of marks resembling letters, which may or may not have significance, inscribed on garments of figures on many early Christian monuments.

Monogram: . . . . . The form of the cross or chrism monogram is drawn on the Index cards if the photographs of the monument make it possible to determine the form of the rho (open or closed) correctly, otherwise it is designated by name; the monogram resembling a star is always drawn to show the number of lines of which it is composed. "Individual" monogram means any proper name (other than Christ) in monogrammatic form, and is always drawn on the Index entry when the photographs are clear enough to show its shape, but no monument whose decoration consists solely of such a monogram is recorded in the Index after 700. In addition to the types of monogram, the monogram when used as a nimbus, when forming the wards of a key, or when represented surmounting the head of a figure or animal, is cross-referenced under the appropriate subheading, as follows:

As Nimbus	*Keys*
Chrism ✳ ✳	*Surmounting Head*
Cross ✝ ✝	✳ *(star)*
Individual	

The following acclamations are indexed when they are portrayed in monogrammatic form:

Ἰησοῦ Βοήθει	Θεοτόκε Βοήθει
Κύριε Βοήθει	Χριστὲ Βοήθει

Nimbus: . . . . .   The different types of nimbi are indexed under this heading and the subheadings which are given below. Needless to say, there are omissions and inaccuracies in the identifications due to the fact that frequently only poor and indistinct photographs of the monuments are available. We have continued the endeavor to make the distinctions with full knowledge of the impossibility of keeping them entirely accurate or complete, for we have found from repeated experience that even the inadequate compilation of data already entered under this subject has been useful to those interested in the nimbus.

On monuments dated before 700 all nimbi are noted and indexed; after 700 all nimbi are noted in the descriptions, but only those decorated or of special shapes are cross-referenced. A crossed nimbus on Christ or the Lamb of God is not cross-referenced from monuments later than 700, but a plain nimbus and the cross-projecting nimbus are recorded; the nimbus combined with cross on any other figure of any date is always indexed.

Crossed	*Polygonal*
Cross-projecting	*Quatrefoil*
Cross-surmounting	*Rays*
Decorated	*Square*
Monogrammed	*Triangular*

Ornament: figured (after 700)   This title is used after 700 to index ornament in which the human figure, animals, birds, and the like, are represented apparently with no special significance aside from their decorative value, and which cannot be held in the Index under any other title. Prior to 700, each figure, animal, etc., is indexed separately and this title is not used.

Ornament: Supporting Figure   Caryatids, atlantes, or animals used decoratively as supports.

Signature: . . . . .   All monuments on which the artist has left his signature are cross-referenced under this heading, and with the artist's name if inscribed. Scribes are not

included unless there is evidence that they were also illuminators.

Symbol   When any portion of biblical text is accompanied by a symbol which is known to be an accepted sign for the scene which normally illustrates the text, as a palm tree in place of the Entry into Jerusalem, a cross-reference card is filed both under the subject *Symbol* and under the title of the scene for which it stands. Symbols of the seasons are entered under *Season: Symbol*.

Text   When elements are introduced into the portrayal of any biblical scene that can be explained only on the basis of a known commentary which is inscribed or accompanies the illustration, the name of the author and the title of his work are indicated in the description of the scene, and cross-referenced. On the subject-card *Text* will be found a list of names of the authors who have been cited thus far. The entry cards are filed behind a subject-card bearing the author's name and a single subheading, as *Gregory Nazianzen: Text*, but the cross-reference cards themselves record the title of the work in question.

Technical Details

Proper use of the Index of Christian Art can be made only with some knowledge of the forms of entry, their meaning, the abbreviations used, the classification of the monuments, the terminology, and the order of filing. The explanations which follow and a little practice should make it possible for the student to consult the files to his advantage.

The entries which control the order of filing of the cards are contained on the first four lines and in the upper left hand corner of each card, and are taken up below in their order of importance. Reference to Figures 1 and 2, and to the sample descriptions on pages 75ff. should be made as each item is considered.

LINE 1. *Title.* The subject or title of each card is the name of a person, scene, object, text, or other subject-heading of the Index, and is the first or most important feature of the iconography to be listed in the description of the object or monument under consideration.

The only other designations which ever appear on the first line are the symbols (P) or (S) or both on cards whose subject-heading is a proper name only. The (P) indicates that the person named is represented on the monument in question as a "portrait" figure; that is, as a standing or seated figure or as a bust, but not engaged in any activity. The symbol (S) denotes that the person named is represented as a "secondary" figure participating in a scene whose title is recorded in the Index as a subtitle under some other name. These two symbols are not considered in the order of filing.

LINE 2. *Material.* Thirteen materials or media are distinguished in the Index, and, second in importance, four techniques without references to material. These are recorded by the following terms or abbreviations, and constitute the second factor in the filing order:

Enam. (enamel)

Fres. (fresco and other forms of wall painting)

Glass

G. Glass (gold glass)

Glypt. (glyptic—carving on precious or semi-precious stones and their imitations, and steatite)

Ill. MS. (illustrated or decorated manuscript)

Ivory

Leath. (leather)

Met. (metal)

Mos. (mosaic)

T.Cot. (terra cotta—any baked earthy substance)

Text. (textile, including embroidery)

Misc. (miscellaneous—any material which cannot be classed under one of the other headings)

Paint. (painting)

Sculp. (sculpture)

Un.Mat. (undetermined material)

Wax

Thus, a decorated piece of ivory to be entered in the Index is recorded under "ivory" whether it is carved or painted, but a carved piece of marble or wood is found under "sculpture" since there is no material classification in the list for marble or wood, or under "painting" if it is so decorated. Under "miscellaneous" are such objects as wood-prints, engravings, drawings, or papier-mâché, which cannot legitimately fall within any other category. As a temporary measure the class "undetermined material" is used, but cards are removed from this category when adequate information is obtained as to the composition of the objects.

If the identification of figures or scenes represented on an

21 W27 C.D20 P5,1 A..D		1. Moses:receiving Law.

Ivory.   VI.

　　Washington:Coll.,Dumbarton Oaks.

　　　　Pyxis.

　　　　　　Det. Moses extending draped hands
toward roll held by Hand of God issuing from arc
of heaven; male figures 3, two holding staves,
one kneeling, R. hands raised, possibly Aaron,
Abihu and Nadab: 2) Daniel in Lions' Den —

Fig. 1a

21 W27 C.D20 P5,1 A..D		2. Moses:receiving Law.

Daniel wearing Phrygian cap, orant, flanked by
towers 2 and by angels 2, each with R. hand on
head of a lion: 3) Bel and the Dragon — statue
of Bel,   staff in R. hand, mounted on column,
dragon coiled about base: 4) eagle (below lock).

　　Formerly in the Abbey of Moggio.

Fig. 1b

21 W27 C.D20 P5,1 A..D		3. Moses:receiving Law.
	Phots.(Dumbarton Oaks).	
	Venturi, L., _L'Arte_, XIV (1911), pp. 469 ff.;	
	pl. p. 70, figs. 1–3.	
	Goldschmidt, A., _Parnassus_, IX (1937), p. 29.	
	Worcester Mus., _Dark Ages_ (1937), no. 57 and Fig.	
	Morey, C. R., _Art News_, XXXV (1936–37), p. 15;	
	figs. p. 10.	
	Brooklyn Mus., _Egypt_ (1941), no. 105 and Fig.	

Fig. 1c

21 W27 C.D20 P5,1 B C		Daniel:in Lions' Den.
	Ivory.	VI.
	Washington:Coll.,Dumbarton Oaks.	
	Pyxis.	
	See	
	Moses:receiving Law.	
	Phot.	

Fig. 2

object is limited or conditioned by the present state of preservation of the object or monument under discussion, the following terms or their abbreviations are noted in parentheses after the designation of the material, but do not influence the order of filing:

(authen.?) authenticity questioned
(copy)
(destr.) destroyed
(frag.) fragment
(lost)
(mutil.) mutilated
(rest.) restored

Also on line 2, at the right hand side, is the date or dates ascribed to the monument (see also p. 4), but the date is disregarded in the order of filing.

LINE 3. *Name of Place.*   The name of the city or town in which the monument to be described is located at the present time is noted in the form used by the country of the place (as established after the Treaty of Versailles), unless a commonly accepted anglicized form of the name is in use, with a very few exceptions such as Constantinople rather than Istanbul, a name which would have entailed an enormous amount of change in already indexed material at the time of the universal adoption of the name, and Spalato rather than Split, a name more readily recognized by students of early Christian art. Names of places in countries not employing the Latin alphabet have been transliterated according to the system used in Stieler's *International Atlas.* (This Atlas has not been completed as yet, and will now perhaps be abandoned. Transliteration of native names in such places as Syria and Palestine was here made according to the regulations pertaining to place names of the governments in mandatory control, and in other cases according to the French system as representing the most universal language.) Considerable effort has been made in the past to keep pace with the change of location of privately owned objects of art, and the entries on the cards altered as any transfer from one owner to another was brought to our attention, but all efforts of

this kind have been discontinued for the present because of the uncertainty of the fate of art collections and museums during the current conflict among the European countries.

Class of Monument. Also on line 3 is the designation of the class of monument to be described, as church, palace, cemetery, or, if an object, the kind of place where it is located or housed, as museum, park, library, or collection. When the place, building, or collection has a specific name, this is also recorded, and in the language of the country in which it is located, but always preceded by the descriptive classification term, sometimes abbreviated. The use of these classification terms is chiefly to facilitate the accessioning of the monuments in the Index, and to control the filing order. Usually the abbreviation for the class designation is also the abbreviation of the equivalent word in the languages of the different countries, and in such cases becomes part of the local name, as Mus.Civico; occasionally, however, a redundant terminology results, as Lib., Bibl. de la Ville (Library, Bibliothèque de la Ville), but when this occurs the class designation may be ignored by the person consulting the files. For countries which do not use the Latin alphabet, proper names for which there is no common English equivalent are transliterated, and all other words are translated. The word "Saint" and its equivalent in other languages is always omitted from a monument name, as Ch., Lorenzo. In the following list of monument classifications used to date in the Index it will be found that some of the terms are synonymous, because in each case we have tried to select the term commonly associated with the particular monument, depending usually on the country in which it is located.

Abbey	Basilica (Bas.)
Academy (Acad.)	Bridge
Arch	Building
Archives (Archiv.)	Castle
Arsenal	Cathedral (Cath.)
Asylum	Cave
Baptistery (Bap.)	Cemetery (Cem.)
Barn	Chapel (Chap.)

Chateau
Church (Ch.)
Cistern
Colonnade
Column
Collection (Coll.)
Conservatory (Consv.)
Consulate
Convent (Conv.)
Cross-house
Crossroads
Excavations
Farm
Field
Fort
Fortress
Forum
Gallery (Gall.)
Gardens
Gate
Gorge
Granary
Grave
Grotto
Gymnasium (Gym.)
Hermitage
Hospice
Hospital (Hosp.)
Hôtel de Ville
House (Hse.)
Hypogeum
Inn
Institute (Inst.)
Library (Lib.)
Loggia

Manse
Market
Market Place
Mausoleum (Maus.)
Monastery (Mon.)
Mosque
Museum (Mus.)
Necropolis
Oratory
Palace (Pal.)
Park
Precinct
Prefecture (Pref.)
Priory
Reservoir
School (Sch.)
Seminary (Sem.)
Site
Square
Street
Studio
Synagogue
Temple
Theater
Tomb
Tower
Town Hall
Tumulus
University
Valley
Villa
Vineyard
Wall
War Memorial

The name of a building, library, collection, and the like, is sometimes followed by an additional designation, as treasury, sacristy, cloister. When the object to be described is a manuscript, the call number or other local symbol is added after

the name of the library or collection. These designations are considered in the order of filing of entries.

LINE 4. *Classification of Objects.* Every object recorded in the Index is classified by a descriptive term, as plaque, stamp, sarcophagus, panel. Certain classifications are architectural terms and are used for architectural members no longer *in situ* but housed in museums or collections, as tympanum, portal, column. Some of the classifications are specific as to shape, as cross, key, casket, but the majority of objects fall under general terms as plaque, panel, relief. The more specific terms take precedence over the general; for example, a reliquary in the shape of a cross is classified as "cross," but a reliquary in the shape of a tower, for which the Index has adopted no classification, is classified as "reliquary." Terms which presuppose knowledge of former uses of objects, such as pectoral or icon, have been avoided. Containers in general, as bowls, cups, plates, for which there are a variety of names in current use, are, with a few exceptions, classified under "vessel," identifying names being left to the specialist.

The classification terms determine the order of filing the entries relating to the objects named. When two or more objects of the same class are housed in one collection, the entries are filed numerically by the accession number (see p. 71).

The following classifications for objects have been used in the Index, some of the terms applied exclusively to one material, others to another:

Abacus	Architrave	Boundary stone
Altar	Archivolt	Box
Altar canopy	Arcosolium	Bracelet
Altar cloth	Aspergil	Bracket
Altar frontal	Banner	Brick
Altar stone	Barrier	Cameo
Ampulla	Base	Candelabrum
Amulet	Beam	Candlestick
Apse	Bell	Capital
Aquamanile	Book cover	Capsa
Arch	Boulder	Case

Casket	End sheet	Medallion
Cathedra	Engraving	Milestone
Ceiling	Entablature	Mirror
Censer	Epitaph	Mirror case
Chain	Fabric	Monstrance
Chair	Faldstool	Mould
Chalice	Fibula	Nail
Chandelier	Flabellum	Navette
Chessman	Font	Necklace
Chest	Fountain	Niche
Choir screen	Fragment	Oliphant
Choir stalls	Frame	Ornament
Church	Frieze	Panel
Clasp	Gable	Paten
Coat of Arms	Gaming table	Pavement
Coffin	Garment	Pax
Coin	Gate	Pendant
Collar	Gem	Pilaster
Column	Girdle	Pin
Comb	Graffito	Piscina
Confessional	Grave slab	Plaque
Console	Hand warmer	Polyptych
Corbel	Handle	Portal
Cornerstone	Hanging	Predella
Cornice	Helmet	Pulpit
Corporal	Herm	Purse
Corpus	Holy Water Basin	Pyxis
Cover	Host-iron	Quern
Cross	Iconostasis	Relief
Crown	Impost block	Reliquary
Crozier	Inscription	Retable
Cushion	Key	Ring
Cylinder	Keystone	Rosary
Desk	Knife	Sarcophagus
Diadem	Knocker	Scepter
Diptych	Knop	Shield
Door	Lamp	Shrine
Draughtsman	Lectern	Shroud
Drawing	Lintel	Situla
Earring	Lock	Spoon

Spur	Stylus	Tympanum
Staff	Sundial	Umbrella
Staircase	Sword	Vessel
Stamp	Tabernacle	Vestment
Stand	Tablet	Wardrobe
Statue	Tessera	Waterspout
Statuette	Tile	Weight
Statuette-triptych	Tomb	Wellhead
Stele	Trappings	Window
Stopper	Tripod	Winepress
Strainer	Triptych	Wood block
Strap		Wood engraving

Special information regarding material, museum accession numbers, uses of an object, common appellations, and names of persons with whom an object is traditionally associated, are sometimes noted in parentheses after the classification name in order to facilitate quick identification and distinguish one object from others of its class. Parenthetical notes are always ignored in filing. The following are typical examples:

> Chalice (silver-gilt).
> Altar (portable; 597.22).
> Plaque (in book cover; lat. 994).
> Reliquary (S. Eligius).

Classification of Manuscripts. Manuscripts are classified according to their principal contents, as Gospel Book, Octateuch, Gradual, Miscellany, sometimes with the addition of a distinguishing name in common use, as Bible, Heisterbach, or Psalter, Barberini, or they are designated by the name of the author and the title (abbreviated) of his work, as Jacobus, Homiliae, or Gregory, Moralia, and always followed by the number of the page or folio to be described, if this is known. The classification name of a manuscript rarely figures in the filing since the call number when noted on the line above has already determined its location, but the folios or pages of each manuscript are filed numerically, and the folios also by recto and verso when noted.

Classification of Decoration of Buildings.   The decoration of churches is classified by terms which define its location. Façades are designated as "Exterior," which if the iconography is too profuse to be described on one master-card is divided into exterior north, east, south, and west. Interiors are classified according to the church plan under the following terms, and each part described separately, unless the church is small and its decoration meager, in which case it is classified under the term "Decoration," and all the parts described on a single master-card:

Aisle	Crypt	Pavement
Ambulatory	Diaconicon	Prothesis
Apse	Gallery	Porch
Atrium	Loggia	Retrochoir
Chapel	Narthex	Sacristy
Choir	Nave	Transept
Crossing		Vestibule

Other rooms and buildings forming part of a church or monastic group are classified by terms which indicate their uses:

Bell Tower	Cloister	Passage
Cell	Corridor	Refectory
Chapter House	Court	Room
Chapter Room	Magazine	Wall

Buildings on a necropolis and chambers within an underground cemetery are described individually and under the following classification terms:

Arcosolium	Cubiculum	Niche
Basilica	Gallery	Oratory
Building	Grotto	Sepulcher
Chapel	Hypogeum	Stairway
Crypt	Loculus	Vestibule

All other buildings have been described under the classifications "Exterior" and "Decoration" (for interiors), with a few exceptions when it has been clearer to classify under the following terms:

Chapel	Loggia	Refectory
Cloister	Oratory	Room
Council Chamber		Triclinium

Only the decoration of structural features of buildings are described under the foregoing four lists of classifications. This includes decoration of the plaster on walls whether contemporary with the structure or not, but a relief or otherwise ornamented slab let into a wall is treated as an object.

Accession Numbers. The final factor in determining the order of filing of the entries is the fourth line in the group of letters and numbers which comprise the Index accession number, and which appears in the upper left corner of every card in the files (see also p. 71).

Description. Details (Det.) of the descriptions begin on line 5. Descriptions are not of the objects or monuments themselves but of the iconography represented. Each object is described completely as to iconography on the master-card, which may be a single card or a numbered set of cards depending on the length of the description. Since elaborate and detailed accounts would be impossible as well as valueless in an undertaking of the size and scope of the Index, descriptions are essentially an enumeration of the various features of the iconography represented—identification of figures, scenes, and objects—based on the evidence presented in the available photographic reproductions of the objects and monuments themselves (compare Fig. 1 and the frontispiece, and see the sample descriptions on pages 75ff.). Interpretative words such as "addressing," "teaching," "guarding," and the like, are avoided in explaining the action of a figure, unless the motivating text of the illustration removes all doubt as to what action was intended by the artist; expressions such as "seated," "right hand raised," "advancing to left," are preferred.

Portions of the description relating to separate scenes or compositions are separated by colons, and often numbered; phrases within the colons are separated by semicolons; commas are omitted whenever the meaning is clear without them, and are never used to separate modifying words which the

eye can cover at a single glance. Descriptive words and phrases pertain to the last mentioned figure or object, unless otherwise indicated by the punctuation. Descriptions of scenes are preceded by the Index scene-title followed by a dash. Parentheses are sometimes used to inclose comments about a figure which has been named, as "(head destroyed)," to inclose Index subject-headings to be cross-referenced which are not made clear by the wording of the description itself, and, in the case of manuscripts, to inclose a text reference when the text accompanies the illustration and may be said to form a detail of the picture. In general, spelling follows the preferred usage of *Webster's International Dictionary*.

All descriptions of iconography progress from left to right and from top to bottom unless otherwise indicated, but when identification of objects is dependent upon color, as is often the case with the sun and moon in scenes of the Crucifixion, the mention of the sun first, which would imply left, and the moon second, may be incorrect, and the student must determine the placing for himself by examination of the original or a color-print. Details such as decorated nimbi, architectural frames, and the like, when featured throughout the decoration of a monument, are sometimes mentioned only at the end of a description and not recorded in the description each time they occur. A little practice in reading the Index descriptions and following the reproductions will familiarize one with the order and abbreviated form of notation employed.

In order to facilitate the locating of the various parts of the decoration on any monument, words which indicate the different positions have been inserted into the descriptions and underlined. If a description is long and requires a series of such indications of position, the underlined words will be found to correspond to outline headings if removed from the text and set down in columns according to the size of the letters used. The following example is taken from the description of the façade of a church, classified on line 4 as "Exterior, west":

PORTAL (all capital letters)
   Tympanum (first letter capitalized)
     zone 1 (all small letters)
       (*side L.*) (small letters in parentheses)
       (*side R.*)
     zone 2
   Lintel
   Trumeau
     capital
     base
       (*side N.*)
       (*side W.*)
TOWER
   Face N.
   Face S.

Should one read on card 8 of the description using the above outline the position notation "(*side L*)," he will look back in the description for the position of next higher value and find *"zone 1,"* then back to *"Tympanum,"* and so on until he has found the highest position notation used in the outline for the particular description. In this case he will find that the iconography described on card 8 is located on the left side of the first zone of the tympanum of the portal of the west exterior of the church under consideration. When a less elaborate outline is adequate to note positions, only the second and third forms shown in the example are used, that is, capital first letter, and all small letters. If the decoration on the object is confined to one position, the notation occurs only at the beginning of the description or is omitted entirely.

In most cases only one master-card is devoted to each object indexed. Occasionally, however, the decoration is so profuse, particularly in parts of buildings such as church aisles and naves, that the description becomes too long to be handled easily on one master-card. In such cases a second, third, or more master-cards may be devoted to different portions of the decoration, but the additional master-cards

refer to the first for complete bibliography, comments, and historical data.

Illustrated manuscripts are treated in a similar way, each recto and verso of every folio described on a separate master-card, and all referring to one card for complete bibliography and comments (see p. 76f., Nos. 1 and 2). Occasionally, by exception, several folios which have no Christian scenes or figures but are ornamented with animals, birds, occupational scenes, games, and the like, are grouped together and described on a single master-card. This method of describing a manuscript folio by folio has its obvious advantage; the illustrations can be indexed one at a time as they are published, for most manuscripts are not reproduced in complete facsimile.

If an object is composed of more than one material and each material has been treated to form part of the icono-graphic decoration, as a combination of enamel work and metal, both materials belonging to categories of the Index, a description of the iconography in each material is made, and each refers to the other by subject-title, material, classifi-cation, and accession number (see pp. 78f., Nos. 4 and 5).

The subject of numismatics is so specialized, and the ma-terial so extensive, that coins are dealt with only briefly but are included for their comparative value and the dates which they determine in the history of the period. Since the Index form of description is confined largely to the naming of figures and objects, a single description might apply to the coins struck from many different dies. Therefore, similar ob-verses are grouped under one description, and the reverses of the coins which occur in conjunction therewith are listed and described as "type 1," "type 2," etc. The minute differ-ences in the various dies can be discovered by reference to the reproductions of the various types. There are many examples of the coins struck from a single die scattered throughout the collections of the world. Rather than repeat the description over and over again for each example, all coins are indexed only once and without reference to place. To determine the

collections in which examples can be found it is necessary to consult the bibliography cited at the end of each description (see p. 79, No. 6).

Additional Information. At the end of the full description of each object or monument the following kinds of additional information are recorded:

1. *Signature.* If the monument under discussion has been signed by the artist, this fact and the name signed are recorded, and cross-referenced.

2. *Attribution.* Attribution of a work of art to a particular artist or his sphere of influence is noted. All attributions made by the authorities cited in the bibliography are entered without selection or comment.

3. *Condition, etc.* Facts relating to the condition of a monument, dates of restoration, present uses, former connections, and common appellations are recorded.

4. *Historical data.* Historical facts, as former locations and owners, place where found, for whom executed, and the like, are noted briefly.

Bibliography. Titles of books cited in the bibliographies of the Index are abbreviated. When the title is not recognized by its abbreviation reference should be made to the Key to Bibliography. This Key is a card catalogue of the books consulted in the preparation of the Index, arranged alphabetically by name of author and the abbreviated title of the book, or in the case of periodicals the abbreviated title alone, and also giving the full title, place of publication, publisher, and date. In citing periodicals the title of individual articles is not given but the name of the author is mentioned, so that if a citation is not found in the Key under the author name it may be taken for granted that the reference is to a periodical and that the abbreviated title is of the periodical itself.

Although bibliography is constantly being added to the various monuments indexed as references are found during the systematic search through the literature of art history, it is somewhat selective. Only those references are included which contribute to the information about the object, discuss

it in some way, provide a reproduction of it, or group it with other monuments which may determine the identification of its iconography or suggest its date or provenance.

Cross-references. It will be found that some words in most of the descriptions of iconography filed in the Index have two dots (red) below their first letters (Fig. 1). The dots indicate the subjects or scene-titles which require indexing, and for each pair of dots a cross-reference card is made. These cards bear the same notations on lines 2-4 as the master-card, but on line 1 is recorded the name of the subject or scene cross-referenced, with two dots below the first letter, on line 5 is the word "See," and on line 6 is the title of the master-card, with three dots below the first letter (Fig. 2). In the upper left corner of each secondary card is the same accession number as that of the master-card; at the bottom of the cross-reference is the word "Phot.," if a reproduction of the subject cross-referenced has been entered in the Index Monument File (collection of photographs). It is essential to follow the direction on the cross-reference card and consult the master-card for description of iconography, comments, and bibliography relating to the object in question.

Subject-cards. Every group of entries filed in the Index is preceded by a subject-card. If the subject is a person by name, the date of death or period of activity and a brief identification of the individual is given. For saints the feast day or days are recorded, although this notation does not pretend to be complete. If the subject is a scene, the title of the scene is recorded, and if from the Bible or Old Testament Apocrypha the textual motivation is cited. Since there is no standard text for the various New Testament apocryphal accounts, and the same or similar stories are recounted in several of them, notation of one or more of the sources in which these stories can be found, together with indication of where the texts are published, is given, but the citations are not necessarily complete. On the cards for general or blanket scene-titles, such as *Martin of Tours: Scene*, lists of the specific episodes represented by the entries under the title are given. On

subject-cards for objects, animals, birds, and the like, explanations and comments are given as needed. Subject-cards also perform the function of guide-cards in some cases; directions are given to "see also" other titles under which the subject can be found.

Accession Numbers. The numbers and letters which appear in the upper left corners of all cards constitute the Index accession numbers. The system of accessioning is one developed for the individual needs of the Index and does not correspond to library practice. The complete set of notations includes designation of material, location, and classification, as well as the specific number given to each object or monument at the time it is entered in the Index. For the person consulting the Index only the fourth line of the accession number is important. This line is composed of a selected symbol for each class of object or monument, plus a number which indicates the order in which the objects of that class within a particular place are entered in the Index. For example, P3 is the Index symbol for all objects classified as "plaque"; the first plaque recorded in the Index belonging to a particular museum is numbered P3,1, the second P3,2, the third P3,3, and so on. When tracing a cross-reference entry to its master-card it is essential that not only the entries on lines 2 through 4 correspond, but also that the numbers and letters in the fourth line of the accession number agree in every respect. All indented notations of letters and numbers found below the accession numbers refer to the photographic reproductions in the Monument File, and will be explained below.

MONUMENT FILE. The Monument File is a collection of photographs of the objects and monuments described in the Subject File. At the time that the description is written and recorded the best reproductions available are selected and photographed. The prints, made on 5 by 8 inch cards, are labeled and accessioned to correspond with the equivalent cards in the Subject File, including the subject-title of

the master-card and the source of the reproduction (Frontis-
piece). In addition, each set of photographs of a single object
or monument is lettered so that the prints will file in the
order in which the iconography is taken up in the description.
These letters, or combinations of letters and numbers, are
recorded on the photographs directly below the accession
numbers and indented one space. In cases where several
photographs are necessary to show the decoration of different
parts of an object, the lettering is made to correspond to the
outline employed in the description for indicating the po-
sition of the decoration. For example, pictures showing the
west exterior of the church for which the position outline
was given on page 67 would be labelled as follows:

Photograph	*Outline*
A	*PORTAL*
A1	*Tympanum*
A1a	*zone 1*
A1aa	*(side L.)*
A1ab	*(side R.)*
A1b	*zone 2*
A2	*Lintel*
B	*TOWER*
B1	*Face N.*
B2	*Face S.*

It will be seen that by this system of numbering new pictures
can be added to the collection in their proper places without
disturbing the numbers of the pictures already accessioned.
If no photograph of an object, or portion of an object, is avail-
able at the time it is entered in the Subject File, an orange
colored card is labelled with the proper entries and accession
number and placed in the Monument File until a picture
is obtained. Pictures are also replaced from time to time as
better reproductions are published.

The master-card bears a notation of the inclusive lettering
of the series of photographs recorded directly below the ac-
cession number in the upper left hand corner of the card

(Fig. 1). Cross-reference cards, however, indicate only the particular photograph or photographs which show the subject of the cross-reference (Fig. 2). The presence of a photograph in the Monument File is noted by the word "Phot." at the bottom of the cross-reference card, but on the master-card the citation of figures or plates in the bibliography may be taken as an indication that photographs are in the files.

In using the pictures from the Monument File it must be borne in mind that the subject-title recorded on the prints is the title of the master-card and not the subject of the picture if it is one of a series.

The process used by the Index for photographing reproductions from books or other prints does not produce uniformly good pictures, but an average high quality is maintained which is satisfactory for detection of details of iconography, and frequently adequate for a study of style. On the ground that any picture is better than none at all, many very inferior reproductions have to be used for photographing, but these are replaced as better reproductions are published.

The apparatus for making the pictures was designed to do the work as rapidly and as inexpensively as possible. All exposures are made under identical conditions regardless of subject or state of the reproduction. Development of both film and prints is carried out on a time and temperature basis. Better results might be obtained in some cases were filters used, exposure times varied, and different papers selected for the printing of different subjects, but the cost would become prohibitive. Since each picture is marked to show its source, easy reference can be made to the reproduction which was used for the Index picture.

Each negative is automatically numbered as it is exposed, and in such a way that the number appears on the print. It is possible for students to purchase duplicate prints for study purposes, but reproduction of Index photographs is not permitted. Orders for duplicate prints should give the negative numbers.

The apparatus for taking the pictures and for printing them was designed through the courtesy of Professor H. L. Cooke of the Department of Physics of Princeton University. The apparatus contains several unique features which contribute to speed of operation and reduction of cost; of particular value is the ingenious platform for holding and manipulating the books so that no bindings need be injured or broken. We wish to take this opportunity to express our appreciation to Professor Cooke for the time and effort he has contributed to the solution of the Index problems of photography.

Sample Descriptions

A few sample descriptions from the Index are printed below
to show the method of treating different types of material.
Nos. 1 and 2 are two folios from the same manuscript, the
second referring to the first for historical information and
full bibliography. No. 3 is the entry for a painted panel
which was in trade in 1930, the date of our most recent notice;
it will be seen that line 3 in this case is left blank. Nos. 4
and 5 are two descriptions of the same object, one treating
the enamel portions, the other the metal, and each referring
to the other. No. 6 shows the method of indexing coins. The
bibliography is not complete in all examples; with Nos. 4 and
5 it has been omitted entirely.

No. 1

Constantine of Kustendil. (P)

Ill. MS. 1356*
London: Mus., British, Add. 39627.
Gospel Book, fol. 2vo.
Det. Constantine, Thamara of Bulgaria, Maria of Bulgaria, and Dessislava of Bulgaria, each crowned, nimbed, holding scepter and standing on cushion.

Filov, B., *Evang. Jean Alexandre* (1934), p. 35; pl. 1 (1).

* * *

Written in 1356 by monk Simon at order of John Alexander of Bulgaria and illuminated at his order. In 1393 taken to Roumania and bought by Moldavian prince, Alexander the Good (1402-1432). In 1839 brought to England from monastery of St. Paul on Mt. Athos by the Hon. Robert Curzon (Curzon 153). In 1876 given to British Museum.

Filov., B., *Evang. Jean Alexandre* (1934), pp. 1ff.; pls. 1ff.
Filov, B., *Min. Chron. Manass.* (1927), passim.
Der Nersessian, S., *Art Bull.,* ix (1926–27), pp. 223–274.
Millet, G., *Icon. Evang.* (1916), see index.

No. 2

Christ: Deposition.

Ill. MS.   1356*

London: Mus. British, Add. 39627.

Gospel Book, fol. 84vo.

Det. (Matt. xxvii, 59)—Christ cross-nimbed, R. arm held by Virgin Mary, nimbed, body supported by Joseph of Arimathea, nimbed, standing on ladder, and Nicodemus on ladder, removing nail from His L. hand with pincers; John nimbed, hands draped; Holy Women 2, hands draped; tree; to R., Christ, Entombment (Matt. xxvii, 59, 60)—Joseph of Arimathea and Nicodemus, both nimbed, bearing body of Christ, cross-nimbed, wrapped in shroud, toward tomb.

Filov. B., *Evang. Jean Alexandre* (1934), p. 41; pl. 38 (100).

For full bibliog. see Constantine of Kustendil, fol. 2vo.

No. 3

30
ZX

Virgin Mary and Christ Child.

P18, 15

Paint.   XIV.

Panel.

Det. Half figure of Virgin Mary, deco-
rated nimbus, veiled, holding Christ Child (nimbus
destr.) wearing necklace, His R. hand on her chin.

Attribution: milieu of Master of the Dominican
Effigies; school of Andrea Orcagna.

In trade (1930), Florence.

Offner, R., *Florentine Paint.*, III, 2 (1930), pt. 1, p. 72;
pl. XXXII.
Burl. Mag., XLVI (1925), No. 267, fig. p. xi.

No. 4

43
Es74
CTr
C3, 2
A. .B

Christ: Crucifixion.

Enam.   X-XI.

Essen: Cathedral, Treasury.
Cross (processional).

Det. *Obv., arms,* half figures of Personi-
fications of Sun and Moon, hands draped, in medal-
lions; rest of scene in metal: *lower stem,* Matilda II of
Essen as abbess, holding cross, kneeling before Virgin
Mary nimbed, seated, holding Christ Child cross-
nimbed, seated on her lap; inscription recording gift by
Matilda. See also metal, Christ: Crucifixion, cross
(C3, 2).

No. 5

50
Es74
CTr   Christ: Crucifixion.
C3, 2
  A. .B   Met.   X-XII.

Essen: Cathedral, Treasury.
        Cross (processional).
             Det. *Obv.*, Christ, pearled nimbus, long loin cloth, nails 4, feet on suppedaneum; titulus inscribed IHC NAZARENVS REX IVDEORVM; rest of scene in enamel: *Rev.*, Lamb of God and Four Beasts—Lamb of God nimbed, holding cross-staff, in center medallion; Beasts 4 winged and nimbed, the man holding open scroll, in medallions at ends of arms and stem. See also enamel, Christ: Crucifixion, cross (C3, 2).

No. 6

50
Zx   Constans II.   (P)
C4, C5
  A. .C   Met.   641–699*

        Coin of Constans II.
             Det. *Obv.*, bust of Constans facing R., wearing diadem and cuirass; inscription: *Rev., type 1,* cross potent on globe; inscription: *type 2,* cross potent; inscription: *type 3,* cross and inscription.
    Semissis, tremissis.
    Gold.
    Struck in Constantinople, Carthage, Ravenna.

Wroth, W., *Byz. Coins* (1908), pp. 263, 293, 310; pls. xxxi (3–6), xxxiii (11–14), xxxv (16–18).
Sabatier, J., *Monnaies Byz.* (1930), I, pp. 295, 296; pl. xxxii (6, 15–17).

Figures

Scenes

Objects

[82]

Nature

Miscellaneous

Date Due